

Referendum to be held U of A profs may allow salaries' publication

by David Berger

Should the names of professors awarded more than normal salary increments be publicized?

This will be the issue of a referendum facing academic staff later this month. Although the thirty member Council of the Association of Academic Staff of the University of Alberta (AASUA) have

approved a resolution favoring disclosure of unusually high raises, they feel there is sufficient controversy within the ranks of professors to warrant a referendum.

Matters of policy must be ratified by the general membership of the Association.

At a June meeting of the executive of GFC fears were raised that complete public-

ation of all salaries at the University would be the next logical step.

The matter was set down for discussion at the September 25 meeting of General Faculties Council, but the executive of the Academic Association had the matter struck from the agenda. It was later agreed by the executive of the AASUA that the issue

would be settled by referendum.

Dr. Stephens-Newsham, President of the AASUA, feels that "nothing is to be gained by secrecy... our image suffers from secret decisions already." He added that certain staff members feel that their privacy would be invaded if salary changes were known.

Others, according to Dr. Stephens-Newsham, make

the case that publicizing increments would discourage further raises.

But, he argues, "Professors who are not rising relative to their colleagues, ought to know and be given an opportunity to shape up."

The referendum will ask staff whether or not this matter should be placed before General Faculties Council.

Harvey G. Thomgirt

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Students

POUNDMAKER

VOL. 1, NO. 5

ARE NO LONGER
Relevant\$

Newspaper of the students of the University of Alberta

OCT. 11, 1972

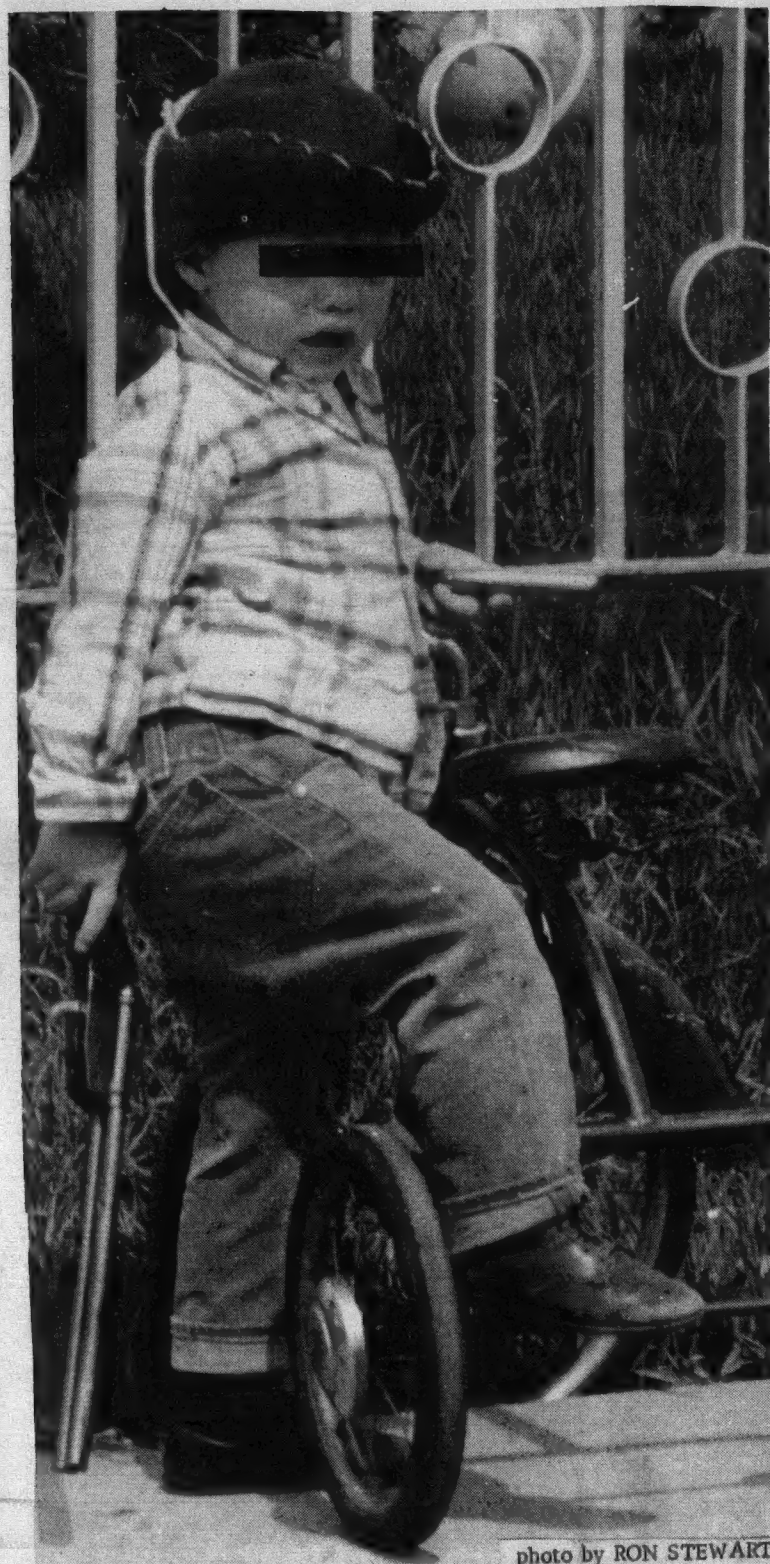


photo by RON STEWART

Should the university have its own full-fledged police force, with authority to carry guns? Or should the Campus Security Force be restricted to the duties of traffic control and building security?

These are two of the questions which will be debated at a special General Faculties Council meeting called to discuss the Campus Security Force question. The meeting will be held Monday, Oct. 16, at 2 p. m. in the council chamber of the University Hall.

If you are interested in hearing the full range of university opinion on this "Law and Order" issue -- opinions ranging from extreme right wing to wishy-washy liberal -- attend the GFC debate on Monday. Silent observers are welcome.

New Ed building goes up

"This building is four years old, and it will be another year before we can move in. There is about a five or six year time lag between the time it is decided to plan and construct a building, and when it is occupied".

This was the opening statement of Dr. F. Enns (Associate Dean, Planning and Development, Faculty of Education), when interviewed about the new eight-floor Education building arising directly behind the present building (87 Ave. & 114 St.). Dr. Enns explained further that when the building was first planned, university enrolments generally were increasing, and the Education Faculty in particular had 4,719 students--almost reaching the established quota at the time of 4,800 students. So the new building was planned, but enrolments had since fallen off.

The new building will make use of the "open area planning concept" in which there are large open areas which are suitable for a wide variety of functions, using furniture and movable dividers. This idea for the building arose from early planning discussions between representatives of the Faculty of Education, University planning officials, and a consultant from the University of Florida, sent by Educational Facilities Utilities Ltd. a New York-based educational consulting firm.

A second major concept which arose in these early meetings was the idea of providing a wide and flexible range of instructional areas. As a result, the entire second floor of the new building will be devoted to diverse "learning areas". These range from individualized carrels e-

quipped for the latest electronic technological learning aids, through small seminar rooms of varying sizes and shapes, standard classrooms, and a 200 space "multi-media", amphitheatre to a huge circular three-level carpeted "kiva", based on the council meeting-grounds of some Indian tribe.

The Department of Educational Research will move from the ninth floor of the present building to larger space on the third floor of the new building. There will be expanded facilities there for computer-assisted instruction, and Dr. Enns expressed the hope that more of the other faculties would make use of these facilities. Presently the Faculty of Medicine uses the Faculty of Education's computer assisted instruction for

Ed enrolment goes down

"There will be a serious shortage of teachers in Alberta by 1976," So says Dr. M. Horowitz, Dean of the Faculty of Education, commenting on the 13 percent decline in enrolment in the faculty -- down from its peak of 4,719 full-time students in 1970-71 to the 3,801 presently registered.

Dr. Horowitz based his statement on a projection that the small number of new first year students entering Education this year (513--down 48 percent from 1970) would result in less than 500 teachers receiving their degrees in 1976, and that the Provincial Government has hinted that they may require teachers to have a B Ed degree at that time before they are allowed to teach. At present, a student may receive a teaching certificate after only 3 years of the 4 year B Ed program.

"We didn't realize how successful we had been in communicating the so-called oversupply of teachers to high-school students," said Dr. Horowitz, explaining the sharp drop in the number entering the teacher-training faculty.

But he stressed that the so-called "over-supply" of teachers resulted directly from policy decisions by the government and school boards and such decisions are beyond the control of, or prediction of, the Faculty of Education. For example, "If one large school board puts one extra child in each classroom, they will have abolished several hundred teaching positions." He stated that it was these "decisions at the policy level" which have resulted in less teachers being involved in the schools than earlier projections forecast would be the case.

As another example, the Worth Report's emphasis on increasing technology in the schools and the use of "volunteer aides" might reduce the numbers of teachers required, but we are hoping that these will be seen as supplements to the very important teacher-pupil interaction, rather than as replacements".

As an answer to the trend of school boards to employ less and less teachers per pupil, Dr. Horowitz hoped that more concern with the quality of learning would arise, and said that he saw the government reflecting this concern "especially at the elementary school level". As a result of this concern, and as a result of the Worth Report's heavy emphasis on elementary education (Walter Worth was formerly head

Anti-war conference to be sponsored by UAVAC

The University of Alberta Vietnam Action Committee will be holding a major student Anti-war Conference on Saturday at 11:00 in the Meditation Room in the Students' Union Building.

The conference will feature a major set of speeches and a panel discussion. Speaking will be Richard Digatcieno of the Vietnam Mobilization Committee (Toronto), Howard Leeson, NDP candidate, UAVAC, and STOP, plus community, high school,

and campus workshops.

The award winning film "Winter Soldier" and the slide show the "Automated War" will also be shown.

The conference will be discussing campus and Suffield War Research, the National Student AntiWar Conference Nov. 4-5. "Winter Soldier" will also be shown Thursday night at 7 and 9 pm in TLB - 11 (Tory Building) and on Friday at 10, 12, and 2 o'clock in Rm 142 SUB.

staff
meeting!!
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POUNDMAKER
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friday---

THURSDAY

KATIMAVIK INTERNATIONAL
A welcoming tea and registration party will be held at the Metropolitan United Church (83rd Ave. & 109 Street) on October 12, from 2 to 3:30 p. m. Old and new members welcome. Assembly Room - Entrance from 33 Avenue.

FRIDAY

INTERNATIONAL FOLK DANCING
Every Friday from 8 to 10:30 p. m. in P. E. 11. Bring soft-soled shoes.

Culture 642, offered as a graduate option for the first time in four years, will hold its classes at 10302 82nd Avenue, side entrance, Friday afternoons beginning at 3 p. m.

HOMECOMING '72
The Alumni Association has announced Homecoming '72 on October 13 and 14. Tickets for all events are available from the alumni office, 602, SUB.

SHORT SHORTS

SATURDAY

WEST INDIAN SOCIETY OCTOBER DANCE
There will be a West Indian October Dance at Dinwoodie Lounge in SUB from 8 p. m. to 1 a. m. Music by the Ambassadors and the Soundtrackers. Admission \$2.00.

SUNDAY

UKRAINIAN CLUB
The U of A Ukrainian Club will have a grand opening this Sunday of their COFFEE HOUSE--Live entertainment in the form of a female vocalist will be provided for a nominal price. The Coffee House is located downstairs at the 3 Lazy H's Restaurant East of Campus Towers. Starts at 8 p. m.

OTHERS

PRINTER WANTED
Printer wanted for high-school newspaper--must be willing to print between 1000-1500 copies. Call 435-6194 or 434-8357 after five. Ask for Issue II.

MATH COMPETITION

The Putnam International Mathematical Competition will be held on Saturday December 2. Those who enjoy working on hard mathematical problems are encouraged to sign up for it. Training seminars are offered. Call or see J. Timourian, CA 575, ext. 3395 or R. Mureika, CA 589, ext. 3531.

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Classes run twice a week for six weeks, each class being 1 1/2 hours (with exception of the Saturday section). The course utilizes an individualized laboratory because of the diversity of reading requirements on campus. The laboratory contains the latest diagnostic and reading treatment facilities to accommodate a wide spectrum of reading needs. The total cost of the course (to students) is \$67.50 (income tax deductible) which includes all textbooks, etc.

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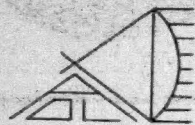
REFRESHER COURSE for EDUVAK graduates starts Oct 14 (Saturday) at 1:00-3:00 PM and running for three Saturdays. Total cost is \$10.00. This includes basic review of Controlled Reading and Perceptual Acuity Development, plus more. 432-8466 anytime.

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POUNDMAKER, PAGE TWO

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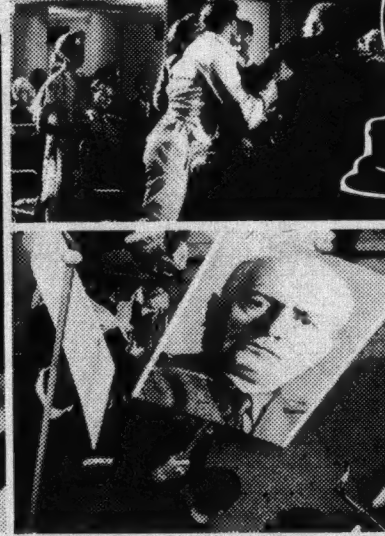
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Thurs. (Oct. 12)

6:45 P.M. THE MUSIC HOUR:

Lalo Concerto in D minor; Haydn "Clock" Sym.

Don McLean

9:00 P.M. MATT HEDLEY PRESENTS:

Music by Dowland and Vaughan Williams

Matt Hedley

Fri. (Oct. 13)

7:45 P.M. MEN AND MOLECULES:

A documentary of chemical research. Tonight "Aspirin vs Prostaglandins, Something old, Something new".

10:30 P.M. HANCOCK'S HALF HOUR:

Tony and his friends rebel against conformity, Hancock style. Regulars Sidney James and Bill Kerr join him.

Sat. (Oct. 14)

9:00 A.M. NEW DIMENSIONS OF EDUCATION:

A discussion of the changing role of the scientist in our society.

9:30 A.M. CLASSICAL SHOWCASE:

Czyz's Etude for Orchestra; Busoni's Romance and Scherzo for Piano and Orchestra; David's "Melancholia" music for Viola & Orchestra

11:00 A.M. SHOWTIME:

Music from "The Gang Show"

Murray Davis

Sun. (Oct. 15)

12:15 P.M. YOUR WORLD:

Two psychologists discuss the work and influence of Sigmund Freud.

Mon. (Oct. 16)

9:00 P.M. THE DEKOVEN CONCERT:

A selection of O.T.W. barococo masters.

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Tues. (Oct. 17)

8:00 P.M. UNIVERSITY OF ALBERTA STRING QUARTET:

Recital by Thomas Rolston, Lawrence Fisher violins; Michael Bowie, viola and Claude Kenneson, violoncello.

9:00 P.M. THE STUDS TERKEL SHOW:

John Holt, teacher and author of Freedom and Beyond, talks about his concept of "de-schooling" society and other innovative teaching methods. Studs Terkel

Wed. (Oct. 18)

8:00 P.M. BOSTON SYMPHONY CONCERT:

Seiji Ozawa, conductor, Garrick Ohlsson, soloist; Haydn Symphony No. 60; Beethoven Piano Concerto No. 3; Ravel Mother Goose.

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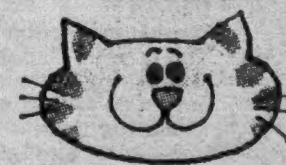
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WHEN YOU'RE SMILING CALL FOR 'LABATT'S BLUE'



Quebec law students fight bar exams

MONTREAL (CUP)-- Quebec law students have gained some support in their fight with the provincial Bar Association.

Provincial justice minister Jerome Choquette appeared sympathetic in a meeting with students September 25. He told the students to go through the normal channels in their negotiations, but to return to him if they failed.

The students are protesting bar admittance exams which 53 per cent of the students writing earlier this year had failed. They say the exams are an attempt by the Bar Association to maintain its privileged position as a select professional group.

Students must regurgitate their entire law school studies during three intensive days of tests.

Fearful their years of study may be in vain, Quebec undergraduate law students and graduates who have not been accepted to the bar sent an ultimatum to the Bar Association two weeks ago calling for the abolition of bar exams.

Jean Moisan, batonnier of the Bar Association, refused to consider the demand.

"Law rules and resolutions of the Bar oblige us to hold exams," he stated, "and you must understand that our answer to your request must be

negative.

In response, the students passed a resolution September 21 asking the National Assembly to pass a bill doing away with the law.

Moisan's decree was handed down Thursday, one day before the latest set of Bar exams were to begin.

McGill graduate students responded by boycotting the mid-term tests and setting up pickets outside the Quebec Bar School and the Palais de Justice in Montreal. They were joined by undergraduate students from the University of Montreal and McGill, making a group of over 1000 demonstrators.

The day before, 700 of the 1000 University of Montreal law students voted almost unanimously to abolish the bar exams and join the picketting. The McGill Law Undergraduate Society also voted unanimously to boycott all classes September 22 "to show our support for the action of the Bar students".

On Monday, three students representing Quebec's 4500 law students met Choquette and came away saying "the minister was extremely sympathetic to our cause".

Following the meeting, the law students formed a common front, including three members from each law school in the province-- University of Mont-

real, McGill, Sherbrooke, Ottawa, and Laval (whose students have boycotted all classes indefinitely). There are also three representatives from the Bar schools in Montreal, Ottawa and Quebec on the committee.

At the first meeting, the Front members passed a resolution criticizing the "exorbitant powers and privileges of the bar".

"In the short term" the resolution stated, "we must abolish the bar examination. In the medium term we must take measures to put this into effect; in the long term, this implies a step toward the abolition of the exclusive control of the bar on the judicial world."

Americans invade B. C.

VICTORIA (CUP) -- Three British Columbia universities have been asked to form an educational network with a US college.

There is a hitch though. The scheme would have American military aircraft land at the Canadian universities.

The communications system, called Can-Am I for Canadian American Instruction, was proposed by Dr. Herbert Taylor, dean of research and grants at Western State College in Bellingham.

He envisages twice daily helicopter runs, computer hook-ups, educational broadcasts and the sharing of library resources among the participants. In BC these would be the University of British Columbia, Victoria, and Simon Fraser. Several community colleges have also been approached by Taylor.

Direct funding would be entirely by American funds. Taylor is asking the US senate for 7.5 million dollars over a five year period. One-quarter of this amount would reimburse the universities for lost faculty time and one-fifth would cover operational expenses. The remainder would be used to purchase computer equipment.

During the first five years there would only be indirect costs, such as the mutual sharing of transportation expenses, to the BC universities.

In the fifth year of the program the US federal grant funding would be phased out and those institutions deciding to remain in the system would use their own budget.

The program would be run by a senior faculty committee drawn from the three Canadian universities and Western Washington, plus a representative elected by the American community colleges.

According to Taylor, "No one has denied an interest yet." He added that "if we have opposition from the students of a university, we won't want to start."

"We have to convince students we are not part of a military program. We have to convince them that it is not part of an American military ploy, or we must call the whole thing off. If we do use military equipment, there must be a token Canadian contingent involved."

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Letters to the Editor

A vote in the box is worth two

Dear Editor:

One of the most common remarks I hear in discussion of the current election campaign goes something like this:

"I support the policies of the New Democratic Party but I am going to vote Conservative to get the Liberals out of office."

In my opinion, this view must rank as one of the greatest political non-arguments. It is a non-argument because it involves a self-fulfilling prophecy-*i.e.*, by voting Tory the NDP supporter denies his party the very support he predicts it will not get.

It is a non-argument to the extent that it is based on a short-term (as opposed to a long-term) analysis. For example, an increase in one party's votes in one election will usually attract more votes in the subsequent election because a growing movement appears more viable.

And since voters usually survive more than one election, a strategy that considers each election as a completely unique event is somewhat contradictory.

Thirdly, this practice of voting Conservative while admitting preference for the NDP assumes that there is a significant difference between the Liberals and the Tories which is not demonstrated in their policies.

Fourthly, this rationale for casting one's ballot ignores the fact that much positive legislation is passed only after it has been popularized by an opposition party dedicated to principles other than a desire to win and hold on to power.

Even The Edmonton Journal admitted, for example, that the lone NDP member in the Alberta legislature was more effective in opposition than the Social Crediters combined.

Jim Anderson

Why an independant editor for Gateway?

Dear Editor:

For the first time, I picked up a copy of your paper in order to read the "Poundmaker Manifesto." You ask for help from your readers by questions, etc. This has prompted me to put on paper some questions I have had for the past six months. Incidentally, the article on the bias of newspapers told me nothing new, and I doubt if it was informative for many readers.

I am an outsider and yet not an outsider. As a member of the staff of the university, I read last spring of the indignation of The Gateway staff when their choice of editor was not accepted by the Students' Council. I interpreted the material I read and heard to feel that you believed that The Gateway staff had the right to elect the editor without reference to the Students' Union, and that as editor he could use Students' Union funds to pay for the paper, but that he could as editor determine what was to be printed. Why should he have this right?

Some people have the right to spend money and take action without the need to justify their acts. Farmers are an example. They determine whether they plant wheat or rapeseed (unless the government steps in to dictate action). Owners of small businesses do not have to answer to others. In the field of government, dictators can make decisions without need to consult others. But such people are definitely in a minority.

Most of us have bounds put on our freedom. Presidents of companies must justify their decisions to the board of directors. University professors are not free to sleep in and miss classes. And the editor of the Edmonton Journal must be aware of the limitations imposed on him by The Southam Press.

Briefly, my question is this. Why would the Editor of the Gateway not be subject to the elected Council of the Students' Union?

If the reply to these questions are published in Poundmaker, would you please send me a copy directly. I might fail to pick up a copy of the paper and so not see your rebuttal.

It might appear that the royal family obtains funds without question. But the Queen is quite aware that she is a servant of the people, and recognizes that the funds are made available because her efforts are acceptable to the people of the Commonwealth.

Why is the Gateway editor different? Why should the staff have the right to perpetuate itself without reference to the source of funds, *i.e.*, The Students' Union? You spoke about democracy in the editorial staff: What of the wider democracy? Last spring you made the appointment of the editor an issue of the election of the Executive. The student body, in a democratic election, supported the council by electing a group which disagreed with the arguments of the Gateway staff and appointed Mrs. Jackson editor. Do you support democracy? If so, why do you think you still have the right to be Editor of the Gateway and the use funds which belong to that paper?

Richmond W. Longley
Professor.

EDITOR'S NOTE: You raise two questions which are probably also in the minds of many other of our readers. 1. While members of the Gateway staff, we did not advocate that the control of the newspaper should be solely in the hands of the staff. What we did say was that the editor should be selected with at least the consent of the staff, preferably from amongst the staff. The council should have the right to recall the editor as well, within a prescribed set of rules. 2. The student union election last year can not be interpreted as approving of council's handling of the editorship controversy. In fact the supporters of the council position ran second last in the election.



berry wespoundmaker



Berry Wespoundmaker

Ran into the Son of God last week while he was perched a-top the CN Tower flag pole eating a banana. Seems He's planning a live performance at the Jubilee with the symphony if he can clean up his backup band (True-blue Jude and his Existentialist Eleven) and kick the cold turkey. Friends say He's looking a lot better and He hasn't robbed an A&W for three weeks.

Seems there were these siamese twins, and a donkey and a Mexican leprauchan named Pablo Murphy trapped in an elevator for three hours.

Continuing in the tradition of unexcelled perverted tripe, it is now my privilege; nay, my desire, to defecate all over the corpse of Bertrand Russell. But instead, I'll present these:

the complete works of ogloeo raspuceovitch
(non abridged)

gadzooks my dear that with such flowered tongue
you played the mourges' trumpets to sleep;
ah that still moment of our sleep,
columbined with fragrant fecal pits
and chewn rinds entwined mongst your hair
and scattered hobo lips that smacked in time;
fug dis fug dat oh unrepentant bliss, your hairy
armpits do eschew the eyes last grip
spittle on old toes drool of Artemis Hera's cunt
I da paid yas too if I had any money.

Read that fucking pile of drivel called "Counterpoint" in the Gateway a few issues back. You know, the one that questioned the merits of my pristine pearls of penultimate prose.

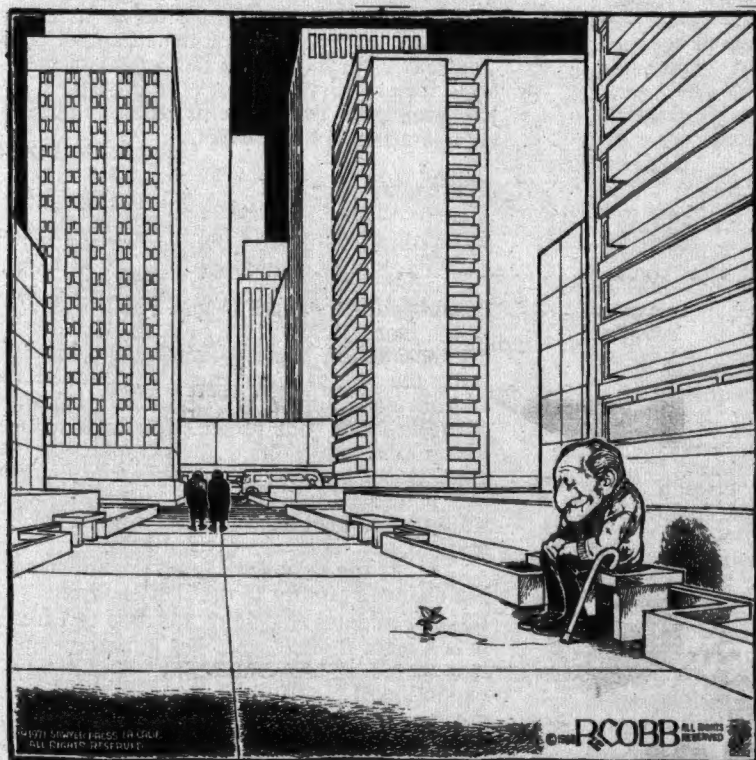
Well fuck you, asshole.

POUNDMAKER

is a publication of the HARVEY G. THOMGIRT PUBLISHING SOCIETY, an independent University of Alberta students' society. Unsigned opinion published herein reflects the opinion of the Society and no-one else.

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It was the best of times... It was the worst of times. And Elsie Ross fucked up the typewriter. Piss! (And by 4:00 a.m. most of us were!) Dawn broke like a pane of plexiglass over the last remains of Jim Selby, noted contortionist and sexual pervert. But where was Ron Yakimchuk and his beautiful, full-bodied mistress, the mysterious "Terry" (short for Ogloeo Raspuceovitch)? Had Winston Gereluk and Doug Mustard finally slipped the small vial of GL-70 to Colette Forest? No, she was beating Ian Birse and John Ray over the head with mouldy eggplants, still enraged by their senseless attack on poor little Ross Harvey, winner of the 1972 Most Amazing Post-Pubescent Mongoloid of the Year Award. Rick Grant chuckled. He'd seen it all before. Ann Harvey and Dean Reeves secretly plotted the demise of Cheryl Croucher whom they had hated since their rich uncle, Ellen Nyggard, had left his entire collection of vintage 1927 chubbies to Charles Dent and his gimpy leg, Sandy Brown. Peter Grant chuckled too. Rick told him what he'd seen. Finally the festivities commenced and everybody left leaving me, Harvey G. (for God! That's disgusting!) Thomgirt to puzzle out the meaning of existence. I didn't quite make it.



Enrollment down

(Cont. from page 1)

of Elementary Education in the Education Faculty, the Minister of Education had indicated that the government's formula for granting money to school boards will be changed to reverse the present emphasis on secondary education and place more emphasis on elementary education.

Dr. Horowitz also saw another way in which the decrease in enrollment in the faculty could be stopped: the faculty could change the image that its products are only classroom teachers. He stated that if the Worth Report's concepts are implemented, extending the authority of the formal education system to areas other than classroom teaching. Then the Faculty of Education would have to accept responsibility

for training personnel other than classroom teachers. "If he (Worth) is serious about life-long education, about giving general liberal education to the masses, then some of us will become involved in activities other than those normally attributed to teachers," said Dr. Horowitz.

Dr. Horowitz seemed concerned about the loss of money to the faculty because some students were obtaining their degree during spring and summer sessions, and the faculty gets no credit for such students when the Administration decides how much money to give each faculty from the University's budget. It is the winter student load and teaching load which determines what money each faculty gets.

The more students who are registered in a faculty and take courses, the more money that faculty gets.

If Education enrolment continues to go down, that faculty will receive less and less money from the University.

(Cont. from page 1)

their students.

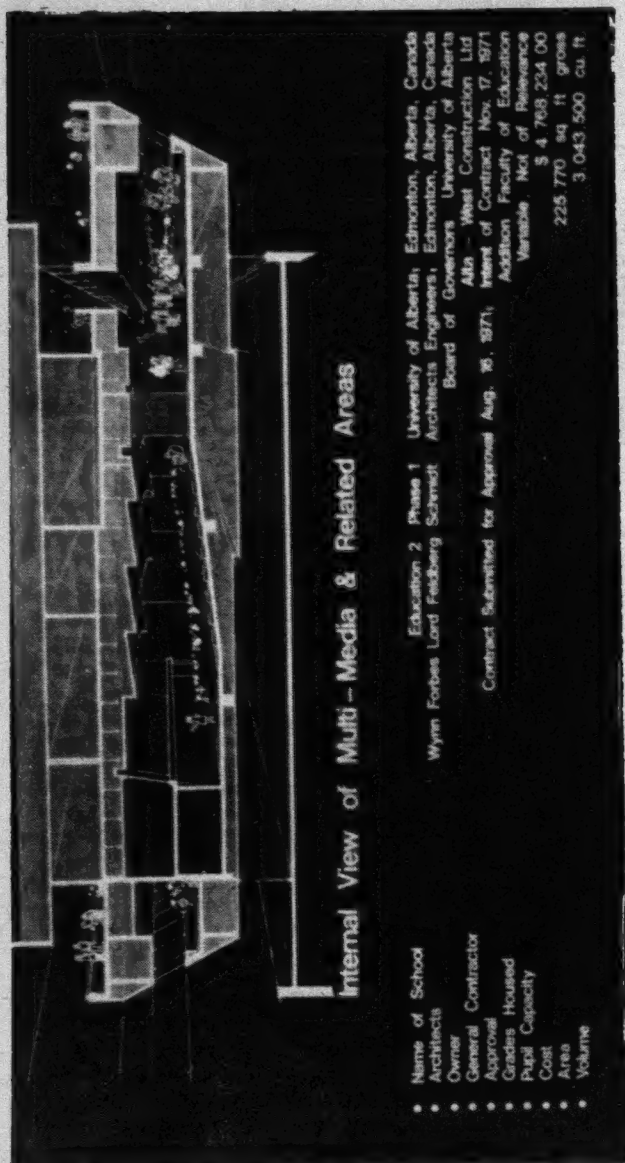
The Audio-Visual Services branch will move from their present space in the basement of the Education building to the basement of the new building. There they will have more room, as well as adjoining classrooms suited to the teaching of A-V courses.

The Education clinic will move from the seventh floor of the old building to larger quarters on the first floor of the new building.

ers on the first floor of the new building.

In all these cases, the space vacated by the departments moving out, will be re-assigned. Dr. Enns said that it hadn't been decided how to re-allocate the space "since moving is a year away yet."

The new building will allow most of the Educational departments to be re-united in adjoining space. At present, many departments are scattered in buildings across the campus.



multi-lateral redundancy

CIC on Book Publishing

WE ARE DOING

"To a significant degree what America does will shape the emerging international communications system.... To a very large degree other countries will imitate our experience and will attach themselves to the institutions and systems we create.... Given our information technology and information resources, the United States clearly could be the hub of the world communications system."

(Modern Communications and Foreign Policy, Report No. 5, Subcommittee on International Organizations and Movements of the Committee on Foreign Affairs, 90th Congress, Washington, 1967 House of Representatives)

INTRODUCTION

The process by which individual and group identity are acquired in a mass society inevitably involves the communication systems and processes of that society. Our purpose here will be to analyse the book publishing industry in Canada; to look at what is read and where it comes from; to suggest some probable results of the present situation and to consider how this particular medium of communication has been and might be controlled. The socializing power of books relative to the influence of other media will not be argued. The assumption will be made that a certain proportion of books, just as a certain proportion of radio and television programming, is essential to develop and maintain a sense of distinct identity; and that increasing reliance on the creative and intellectual efforts of other societies will lead to a significant erosion of that identity.

1 WHAT BOOKS CANADIANS READ

It seems appropriate to begin a consideration of what books are read in Canada by observing that in 1969 only 30 books for children were published in English Canada. The same year English-Canadian publishers offered for sale over 5,000 new imported children's books. Not only are there few Canadian children's books available in either English or French Canada, but the sales of existing books account for a small portion of the total sales.

It is interesting to speculate on what will result if most of the books that Canadian children read do not reflect their particular natural, social or national milieu. The problem becomes particularly difficult when the major alternative books are the product of a vastly more powerful nation which has a well-established sense of identity, is not much feared, and is not visibly very dissimilar. Obviously one can generalize these comments to cover all ages and groups in

Canadian society and one can talk about the problems of Canadian Independence and identity from this perspective. In considering the state of Canadian book publishing we shall begin by looking at the question of what books Canadians read.

BOOK SALES IN CANADA

In January of 1970 the Department of Industry, Trade and Commerce commissioned the first comprehensive study of the Canadian book industry. Their main reason for this undertaking was a large trade imbalance in the shipment of printed materials between Canada and the United States. (The rough figures were four hundred million dollars import, to twenty-five million export.)

The results of the Industry, Trade and Commerce report made it clear that Canadian books constituted a minority at every level of the educational system and also in every category of general or trade publishing. Of total revenue from book sales in Canada in 1969--65 percent came from the sale of non-Canadian books. If one adds the additional 10 percent

which represented the sale of adaptations of imported titles, then only the remaining 25 percent was spent on Canadian books, and only 5 percent was spent on books produced by Canadian-owned and controlled publishing houses.

Of the bulk of the books imported into Canada, 80 percent of the total were American. Roughly 60 percent of the books sold in Canada in 1969 were of American origin.

Only 13 percent of sales were of French language books, despite the fact that the French speaking population represented approximately 25 percent of the total. The disparity results in part from the use of English language texts in the Quebec schools. (For every 10 French language texts sold in Quebec, it was estimated that 6 or 7 English language were sold). In addition, of course, many French Canadians, especially those who read habitually, buy a significant proportion of English language books.

EDUCATIONAL SALES

About 50 percent of the money spent on books in Canada was for the purchase of textbooks. For the Canadian publishing industry textbook sales were even more important--constituting 65 percent of their total sales revenue. (The discrepancy between these figures is accounted for by the sixty-one million dollars worth of direct imports). Only 29 percent of the textbooks sold were of domestic origin. (Adaptations of imported texts, which comprise 12 percent of sales are excluded). Sales of Canadian texts are estimated to have fallen 30 percent between 1967 and 1969.

The major weakness of the ITC report is its failure to deal separately with the mass paperback industry. It appears certain that much, probably most, of this area of book sales in Canada was left out of the survey. The Research report noted that "Several publishing organizations did not have permanent representatives and it was difficult to determine the level of activity in the given period. This was particularly true of paperback publishers whose Canadian operations consisted largely of field sales personnel".

As there is virtually no Canadian content in the mass paperback market (less than 1%) all of the percentages for trade sales above need to be scaled down drastically.

11 BOOK MARKETING AND DISTRIBUTION IN CANADA

In both French and English Canada distribution problems plague the industry and can be seen as a considerable factor in holding down the proportion of Canadian books sold. The reason for looking at this aspect of the book industry in this paper is to provide a background for the problems faced by publishers operating in this market.

Textbooks

Anyone who wishes to engage in serious textbook publishing in English Canada is going to have to deal with ten provincial curriculum authorities. The problem is intensified by changes in provincial policy which increasingly move book selection to the local level, thereby increasing substantially the cost of marketing. One immediate and obvious result of this decentralizing and liberalizing of book selections is to weaken the smaller publishers in the competition for educational business. The successful entry of new publishers into this area, excluding subsidiaries or agencies which have imported texts to sell, is extremely unlikely.

At the university level the situation has changed rapidly in the 1960's--from 113,900 students in 1960 to 383,000 in 1970. It is a large market now, but 91 percent of it is served by imported books. The rapid expansion of faculty over these years has for the most part been achieved by importing professors, rather than by producing our own

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STONED-OUT FUNNIES



by Denis Kitchen

OURSELVES IN

Competition for college sales is heavy and the standard pattern is to send a representative to each campus to visit faculty members and to donate free copies of textbooks to faculty members. Increasingly it is a case of representatives of American publishers calling on American faculty members. The dominant standard is that of imports and for any Canadian publisher active in this important market access to the market is expensive and hazardous.

Trade Books

The prerequisite for successful Canadian trade publishing is one of providing a network of outlets extensive enough to make books of general interest readily available.

The first and most serious problem is how to direct enough business through the retail outlets to make them viable. In Quebec most book buying is done through the commercial booksellers or "libraries". The main reason for this is that the "library" serves the function of distributor and retailer, thereby serving libraries and school boards as well as private book buyers. It is generally conceded that the commercial booksellers derive most of their revenue from their distribution and wholesale operation and that, if they did not receive this business they could not continue to operate. Despite this there is a strong feeling in Quebec that there are not enough bookstores and that too many people in the province are not close to one.

In English Canada the publishers sell directly to school boards and departments of education and to some degree directly to the libraries (a special case to be considered later). The only exception to this rule is that the university bookstores are also major outlets for Canadian trade publishing. It is their textbook sales which allow them to provide this service. With this exception there are few good retail stores in English Canada and centres with a population as high as 75,000 may not have one store which carries a representative selection of Canadian trade titles. The reason for bypassing the bookstores for institutional purposes is economic. A larger discount is offered to the buyer by the publisher or wholesaler than could be offered by the bookstore.

Without access to an adequate distribution system Canadian trade publishing is a very hazardous undertaking. There just is not a good retail distribution system in Canada through which publishers can market such books. They do not just have difficult access to Canadian readers; in many parts of Canada they have no access at all.

Book Wholesale

Roughly 42% of all imported books purchased in Canada were sold directly to the customer from outside the country. That is \$62 million worth of books that are not handled by Canadian book distributors. A basic reason for these direct sales is that the foreign company can provide a service to the Canadian market that is not provided by any comparable local distributor.

What is needed in Canada is one large efficient wholesale company from which direct purchases can be made. The agency system should be preserved for imported books and governments should use their purchasing power to protect the system. What is required then is that in return for that protection the Canadian industry provide excellent service. To do so would require that there be not several, but one wholesale operation organized co-operatively by the publishers or run as a crown corporation. Clearly protection against the abuse of excessive profits by a company that would have a monopoly would be necessary. Perhaps for that reason a crown agency is preferable and might be organized by taking over

one of the existing companies. In any case it is clear that if Canadian publishers are not to lose this business they must be able to provide as good service as their foreign competitors.

III BOOK PROMOTION

Dealing specifically with Canadian trade publications one major promotional problem was found to be the lack of any effective national forum for critical discussion. The publicly owned broadcast system has not been used for this purpose; only one regularly scheduled program dealing critically with current books is broadcast and it is broadcast over CBC's FM network which is only available in five cities. There is no newspaper which reaches a national audience, nor, in any case, is much space given to book reviewing in the papers. The only magazine with a large national sale which gives space to reviewing books is Maclean's and only one page is available to its book editor.

Canada does not have a community of full time writers and reviewers. As is noted in the report on book promotion: "there is no Canadian equivalent of that rich circulation of literary talent which occurs in Britain between the universities, the weekly reviews and the quality newspapers... The fact that nobody earns a living by practising literary criticism in Canada is symptomatic of the emaciation of our literature."

IV THE CANADIAN BOOK PUBLISHING COMPANIES

It must be remembered in any examination of Canadian publishing that there are two distinct industries: the French and the English. The industries are integrated only to the extent that English-Canadian publishers have come to serve the French language market in addition to their own. The French industry serves a much smaller proportion of the market than one would expect from population figures; in addition direct imports of French language titles are proportionately higher than of English titles (40 percent by total volume as opposed to 26 percent) and this also has the effect of making the French language industry disproportionately small.

English Language Publishers

In the 1960's a flood of American publishers set up new branches in Canada. A list of these firms would include D. C. Heath, Addison-Wesley, John Wiley, Science Research Associates, General Learning Corporation, Irwin-Dorsey, Prentice-Hall, Collier-MacMillan, and Van Nostrand-Reinhold. Their arrival weakened the native industry in two ways.

By the end of the 1960's what should have been quite predictable had in fact happened. Copp Clark, Ryerson and W. J. Gage had been sold. The Canadian book industry had become to a large degree an extension of the United States publishing industry. In 1969 eighty percent of imported books were American and American firms accounted for 59 percent of Canadian book publishing. The shift has continued since then as, of course, Ryerson and Gage had not yet been sold in 1969. By contrast British imports by 1969 constituted only 7 percent of book sales and British publishers produced just 22 percent of Canadian-published books. The indigenous industry in English Canada produced only 20 percent of Canadian books in 1969 and that figure may well have decreased since then.

(This article was excerpted from a policy paper on the current dilemma in Canadian studies presented to the policy conference of the Committee for an Independent Canada in Edmonton Sept. 14 to 17.)

U of A psychologists want community oriented research

by Cheryl Croucher

It's "so long" to the rats in the T-maze for some members in the U of A Department of Psychology, who are trying to make their research more relevant to the general community.

Dr. Nelson, chairman of the psychology department, is heading a group of faculty members involved in various socially oriented projects.

The group includes Dr. Nutter, assistant professor, Dr. B. Sinha, associate professor, Dr. P. Zelhart, associate professor, and Dr. C. Laden, research associate, all of them in the psychology department.

The feeling that psychology should be applied to, and made use of by, the community is what guides the group in their efforts to humanize society. They have found in their studies that many social problems are the result of misconceptions or no conceptions at all about why people act the way they do and ways in which to deal with these actions.

Dr. Nelson and his colleagues say the group has also found that any project that might lead to a change in the structure of things is thwarted by bureaucracy and lack of funds.

They feel that governments and boards of directors are only too happy to support piddly research projects that do not cost (and that do not benefit anyone including the rats to any great extent), but will not readily, if at all, fund anything that might be of any social value (that is, rock the boat) because the cost is "too high". Yet, all the money put out for fruitless research could be saved for more intensive and effective studies and projects.

It is difficulties like these that the psychology department must bear in mind whenever it

decides to try anything productive.

As Dr. Zelhart said, after a while one becomes very tired of trying to do anything.

However, there are some projects that have made it through the red tape which will be discussed in the other two articles in this series. The first will deal with the use and abuse of drugs and alcohol and the effects they have on society. The second will concern the "Contemporary Citizens Project", an attempt to direct the ordinary citizen in taking responsibility for his future.

American surgeon to lecture

A well known neurosurgeon from the United States will present the 1972 Dr. L. P. Mousseau Lecture.

Dr. Louis Bakay, professor and head of the division of neurosurgery, State University of New York, will speak at the lecture scheduled for the U of A Wednesday, October 18 at 8:30 p.m.

The lecture will be held in the Henry Marshall Tory Building, Lecture Theatre 11. The public is welcome.

This is the 10th lecture sponsored annually by the medical staff of the Edmonton General Hospital in memory of Dr. L. P. Mousseau, who joined the staff in 1934.



A day in the life of an Irishman...

The following article was written by Pat Donohoe, a former Ulster resident now living in Edmonton. It is, understandably, highly colored with the author's feelings. Donohoe submitted the following request to Poundmaker along with the article:

"This is a true story but I have deliberately toned it down and have avoided pinpointing any individual, organization, or regiment for fear of retaliation against my family in Ulster or against myself when I return. (I have received a number of threatening phone calls for letters published in the Edmonton Journal, some of which I am taking seriously.)"

We thank Donohoe for the rare opportunity he has given us to read a first-person account of the Belfast struggle.

Belfast, Northern Ireland: a grim, tense city. Fires still smoldered in the Falls Road area, a Catholic ghetto district, serving as wicked reminders of the previous night's battling with English and Scottish troops.

The fierce fighting had started when a number of Her Majesty's Armed Forces attempted to invade a Catholic Church in their relentless search for arms. An angry crowd had gathered and, armed with rocks and bottles, drove the soldiers to the end of the street. Here the Catholics threw up a barricade of cars and furniture from nearby houses to prevent further attempts to search the church.

Nevertheless, in a matter of minutes army reinforcements arrived and, aided by armoured cars, tore down the barricades. Running battles ensued up and down the streets for several hours and resulted in a score of civilians being injured by rubber bullets and army bludgeons; twelve soldiers were toppled by skull-cracking rocks and bottles; and an unfortunate Sergeant was riddled with sub-machine gun bullets.

It was in this electrified atmosphere that I drove into the hostile city. I had come to Belfast from my home town, Enniskillen, more than 80 miles to the south-west, for an interview with an official of the Canadian government for a visa.

I had hoped to emigrate to Canada the following month where, as the brochures said, there were countless opportunities for rapid advancement in a free, democratic society.

After being harassed several times by British Army and Royal Ulster Constabulary road blocks I decided to park my car and walk.

Soldiers in soiled, khaki uniforms wearily plodded their patrol on the sidewalks while Saracen armoured cars and troop carriers cruised up and down the streets. However, the men on foot patrol always held their sten-guns and SLR rifles at the ready with nervous fingers curled around delicate triggers;

wireless sets were also carried at the ready so that instant communication could be made with H.Q. at the flick of a wrist.

The soldiers cast furtive glances at everybody and everything in the vicinity, expecting at every moment to be fired on by IRA guerrillas. No matter how fatigued they may have been they would never allow their thoughts or environment to fall into oblivion... they dare not, for death can come swiftly and easily on present-day Belfast streets.

I arrived without incident at Canada House on North Street and after a successful interview I left the building in high spirits. I felt more than slightly apprehensive about my future life in Canada... Was it really covered in snow most the year round?... Did the Mounties still travel on dog-teams and horses?... Did the Indians still hunt buffalo and moose for a livelihood?... Were there any Eskimos or polar bears near Edmonton, my destination?

Drawing a mental map of Canada I started to cross the country from the east coast. I could see the magnificent St. Lawrence Seaway surging in from the Atlantic; the famous stone walls of historic Quebec City; the stately Houses of Parliament in the capital, Ottawa; the shimmering Great Lakes and vast, green forests of Ontario (where I had roved many times with the characters of J. F. Cooper, Francis Parkman, Jack London and others); the rolling plains of western Manitoba, Saskatchewan and eastern Alberta, and...

Alas! somewhere between Edmonton and the Rocky Mountains I was accosted by a dozen uncouth English soldiers.

"Turn around and put your 'ands on that wall!" a burly Sergeant snapped in a thick Yorkshire accent.

I awakened from my day-dream to stare into a dozen contemptuous rifles and stens held in front of a dozen stoic... if not resentful... faces.

Confronted with such a display of armory I deemed it wiser to comply with their demand, and with only a little hesitation I ungracefully embraced the concrete wall.

"Wot's your name?" demanded the Sergeant.

"Patrick Donohoe," I replied.

"Spell it," he said, opening a notebook.

"P-A-T-R-I-C-K D-O-N-O-H-O-E."

"W'ere are you from?"

"Enniskillen," I answered.

"Inniskellan? W'ere is that?"

"You mean you don't know?" I was incredulous. "It's probably one of the most famous towns in northern Ireland. The Inniskillings was a renowned regiment in your army during both World Wars."

"Alright! Cut the commentary! Are you carrying any weapons?"

A strong resentment was building up inside me toward these insolent Tommies. Here I was in my own country, and the country of my forefathers, being forced to stand against a wall at gunpoint by foreign soldiers from across the sea as if I were a dangerous criminal.

The only crime I had committed was being born Irish. I had seen dramatic scenes like this on television during Black Panther riots in the United States and in Viet Nam and in the Middle East but could never conceive of any such thing happening in holy, happy, and nonviolent Ireland. And so it was with a little sarcasm that I answered the Sergeant's question.

"A box of matches," I said flip-pantly.

Suddenly a rough hand pressed my head to the wall and rubbed it backward and forward till my nose and cheeks bled profusely.

"You basta'ds think you can get smart with the British Army!" the Sergeant snarled, getting rougher.

"Alright! What's going on here, Sergeant?" interjected an authoritative voice.

The soldiers all jumped to attention and the Sergeant turned to salute an officer who had suddenly appeared on the scene. He was accompanied by a man in the uniform of the Royal Ulster Constabulary who carried a blackthorn stick to denote his high rank in this organization.

"Sir, we've got a bloke 'ere who says 'e's from, er, Inniskellan," the Sergeant said hurriedly.

The officer, a thin, medium-sized man with small, red, pin-point eyes and a short moustache, gripped me by the shoulder and pulled me around. He studied me intently before questioning me.

"Why are you in Belfast today?" he asked, with a snobbish air and accent employed by most Sandhurst graduates.

I was on the verge of replying, "I can go anywhere I want in my own country, you English son-of-a-bitch!" but, discretion being the better part of valor, I instead said, "I came to get a visa so that I can emigrate to Canada."

"Perhaps you may be aware that a person answering to your height and general description set off some explosives near our barracks a short time ago. Fortunately none of my men got hurt."

"Yes," I said with unconcealed sarcasm, "that was very fortunate."

"Where have you been for the last hour?"

"At Canada House."

"I suppose somebody there can verify your presence?" he asked, realizing perhaps that I was not the perpetrator of the 'ghastly' deed that had obviously scared the shit out of himself and his men.

"Yes," I replied, "I'm sure somebody can."

The officer seemed to do some

THERE IS NO IRELAND IN EVER

mental calculations and decided against arresting me.

"Alright, you may go now. I would, however, suggest very strongly that you leave the city before nightfall. We could make it very unpleasant for you if we found you roaming the streets after dark."

"Leck mich im arach," I muttered, giving him the fascist salute.

As I started to move off the police officer blocked my path with his stick. I turned to find him staring at me with hot, hate-filled eyes. He was tall and heavy and had a sallow, orange complexion that emphasized the ugliness of his countenance. His thick lips were pursed in the characteristic sneer of the Royal Ulster Constabulary.

"So you're emigrating to Canada?" he growled in a deep, throaty voice.

I remained silent.

"We don't want your type in the Dominions either. Go to hell down to Dublin or Cork to your fucking Fenian friends." (I mentally noted his use of alliteration.)

"And another thing... if you want to file a complaint on that," he tapped my bleeding face with the handle of the blackthorn, "go to the nearest police station."

He started to laugh. I knew he was trying to goad me into striking him but I walked off, holding my head high in the air. His taunting laugh followed me all the way down the street.

I knew an old school friend who lived in the area and went to his place to get cleaned up. After bathing my lacerations and recounting the day's events Paul invited me to stay for supper. Later we sat around the fire reminiscing the good old school days over a bottle of beer.

At approximately eight o'clock a terrific explosion shook the building. The windows erupted in tiny fragments and bricks rained down on the roof and into the street below. Recovering from the initial shock, we ran to the window.

Half a block up on the far side of the street stood a Protestant Orange Hall which had often been a target for anti-government attacks... Most government officials are members of the Orange Lodge, an organization that

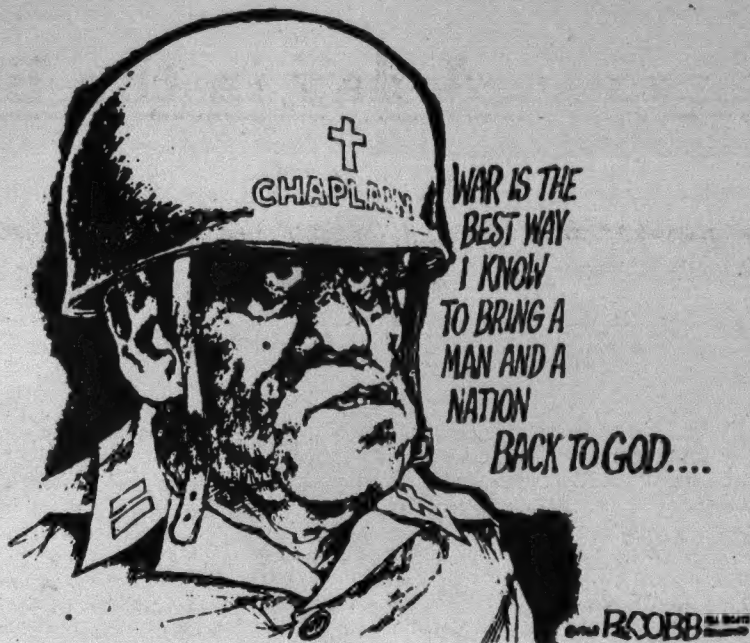
THINK THEY HAVE P
IRELAND. BUT THE
THE FOOLS!... THE
THEY HAVE LEFT US
DEAD. AND AS LONG
HOLDS THESE GRAVE
UNFREE SHALL NEVER
PEACE."



PUNCH

"I've forgotten again—is this a reprisal or a provocation?"

IS A LITTLE ELAND ERY ONE OF US



has been vigorously anti-Catholic for centuries.

In fact, it is practically mandatory for all members of the Unionist Party, the party in power since the creation of the Northern Ireland Parliament by the British half a century ago, to join and become active members of the Loyal Orange Lodge.

Now there was a smoking, gaping hole in the side of the old building where a small charge of gelignite had been placed.

Within minutes an angry Protestant crowd had gathered to survey the damage. When the smoke cleared I could make out a freshly painted slogan in green on the adjacent wall that disputed the legitimacy of the Queen's birth.

A furious Protestant appeared from a nearby house with some paint and a brush and, with quick sweeping movements rendered in insulting epigram completely illegible. Then he wrote his own sentiments above it a derogatory statement questioning the Pope's celibacy.

A small Catholic crowd gathered and began to jeer at the Protestants and their crumbling Orange Hall. Soon both sides were exchanging obscenities and then somebody threw a brick. This was the start of a fierce street battle, Orange on one side, Green on the other, a situation known facetiously as "Ireland's color problem."

Although this "color problem" really began in 1921 with the organization of Northern Ireland as a separate state from the south, its true origin goes back 800 years to the twelfth century when Anglo-Norman invasions first began, under the direction of Henry II.

For a century and a half before Henry's invasion of 1172, the Irish had enjoyed a period of relative peace and calm. They had driven the fierce Viking hordes, invaders from Scandinavia, back into the sea in 1014 after more than 200 years of continuous warfare. Now their beloved isle was threatened again, this time by nearer neighbors, the English.

Warfare with the Normans continued ferociously at first and then intermittently for several hundred years,

.... "THEY
AVE PACIFIED
THE FOOLS!...
THE FOOLS!"
FTUS OUR FENIAN
S LONG AS IRELAND
GRAVES, IRELAND
NEVER BE AT

neither side succeeding in fully subduing the other. Then in the days of Henry VIII and the Reformation, the Church was used and manipulated as a political tool to the advantage of the English, who were predominantly Protestant, over their Irish foes, predominantly Catholic.

To break the back of Irish resistance to the Crown the English reckoned that first they would have to stamp out Catholicism, the common denominator of the Irish people and the main source of their unity.

However, the more they persecuted the Catholics by death, torture, and the devious penal laws, which outlawed the Catholic religion, the stronger the Catholics became in the faith and in resistance to the invaders.

Resistance was fiercest in the northern part of Ireland. The Ulster chieftains, under the redoubtable Hugh O'Neill, the Earl of Tyrone, harried and bled English armies at every opportunity.

But the insidious English mind soon conceived an ideal solution.... confiscate rebel lands and plant loyal Protestants on them! Eight hundred thousand acres of Irish land were seized and given to Protestant English and Scottish settlers, and by 1607 the Plantation of Ulster was established.... English control of the north of Ireland was secured.

In July, 1690, William of Orange (William III or, more commonly, King Billy) defeated a large Catholic army under James II in the Battle of the Boyne. This famous battle has long been glorified and revered by Ulster's Protestants. They have held victory marches every year to the present day to remind the Catholics that they are the omnipotent rulers of Northern Ireland.

The Catholics of course retaliate with similar marches, the most significant being the Easter Rebellion marches that commemorate the rising in Dublin of the Irish Republican Army in 1916.

The execution of IRA leaders by British firing squads sparked off a flame of strong anti-British sentiment and five years of harassing guerrilla warfare that frustrated and battered the British army so much that they conceded to peace talks.

The northern Protestants, seeing an imminent withdrawal of British troops, feared they would lose the land given them by the English during the "plantation" and began arming themselves. They appealed to British Prime Minister Lloyd George, to be allowed to keep Ulster and remain in the United Kingdom where control of the ill-gotten province was assured.

Lloyd George granted their request. He forced the Irish, under pain of a full-scale war, to accept a divided Ireland. Luckily for Lloyd George and the Ulster Protestants the Irish themselves were divided over the question of partition.

Many of them, tasting freedom for the first time after 800 years under the English yoke, were intoxicated

with their victory and agreed to a divided country.... They could always take Ulster some other time. Others, under the popular Eamon De Valera (now the president of the Irish Republic) were not gladdened by success but demanded an all-free Ireland. However, Ireland's envoys in London signed Lloyd George's treaty and before the ink was dry Ireland was plunged into a bloody civil war.

Since its creation in 1921 the Northern Ireland government has always feared union with the south. In fact, Ulster Protestants hysterically believe that the Pope really governs Southern Ireland.

It is true that the Catholic Church has a powerful hold on the state and if non-Catholics are to be taken under its wings some reforms will have to be made in such controversial areas as divorce and birth control.

But this paranoia of the Protestants has snowballed over the years into bitter hatred. The Ulster Catholics suffer, and have suffered, the status of "white niggers". They have been discriminated against in the allocation of houses, in jobs, etc., and local councils have been set up to insure Protestant rule.

All this has been sanctioned by England which is now taking belated steps to remedy the situation. John Bull is slowly realizing that a military solution is not the answer.

Irish reaction to such bullying tactics is neatly summed up in the words of Padraig Pearse.... "They think they have pacified Ireland. But the fools!... the fools!... the fools!" They have left us our Fenian dead. And as long as Ireland holds these graves, Ireland unfree shall never be at peace."

The words of Pearse were running through my mind as I watched the hatred and distrust of bygone centuries being re-enacted on the streets below. I sadly wondered how many more graves Ireland would have to fill before her elusive dreams of centuries would be realized.

Just then Her Majesty's Peace-Keeping Forces arrived in armored cars, sporting sub-machine guns, automatic rifles, tear gas, nausea gas, rubber bullets, iron shields, gas masks, and various other items of peace-keeping equipment. Through inarticulate loudspeakers they demanded that everyone get off the street.

When nobody complied they bullied in and tried to separate the two warring factions. There was great confusion among the throng of struggling bodies for a time until the Protestants broke off to one side of the street and the Catholics to the other, leaving the soldiers in between.

Both crowds then began throwing rocks over the soldiers' heads. Suddenly a petrol bomb exploded under a Catholic.... whether it fell from his own hand or was thrown by a Protestant no one knew. He was engulfed in a roaring circle of flame and twisted across the sidewalk in agony, his clothes and hair on fire.

Other bombs started to fly and drop into both crowds. Soon this flaming Belfast street resembled a scene from Sodom and Gomorrah. Police reinforcements arrived and helped move the crowds further apart.

The Protestants remained relatively subdued but the Catholics continued throwing missiles. The soldiers

charged them, yelling like savages, and drove them two blocks down the street. They then took up a defensive position where their charge stopped.

The Protestants started to lob stones across the heads of the police.... they were angry with the soldiers for not being more brutal with the Catholics.

I thought this scene very ironic, for the Protestants were waving Union Jacks as they were stoning British soldiers. Anyway, wasn't it Sir Edward Carson who said of the Ulster Protestants 50 years ago: "We will fight to remain British even if we have to fight the British."

Petrol bombs started to drop among the troops, inflicting several casualties. The Catholics kept up a deadly barrage for twenty minutes. The soldiers found it increasingly awkward to dodge the stinging missiles.

Suddenly, and without warning, five army rifles cracked. Three or four civilians sank to the ground. The crowd froze in horror. Recovering somewhat they retreated down side streets carrying their dead and wounded.

My heart beat like a Lambeg drum and my stomach started to heave. Except for television documentaries on Viet Nam or old clips of World War II, I had never seen anyone shot before.

The soldiers massed for a charge and came yelling again after the Catholics.

Almost directly under my window a man appeared with a double-barreled shotgun. He aimed at a soldier only 15 feet away and fired with both barrels. The shot plucked off his helmet and visor and tore the scalp from his head. Before the blood came gushing out the whiteness of his skull gleamed in the dusk.

His assailant was toppled by rifle fire but crawled into the shadows before the troops could reach him.

The grievously wounded soldier, surrounded by sympathetic comrades, lay wailing in a pool of blood.

"Jesus," he screamed, "Why did he shoot me? I didn't want to kill anyone! Oh Mother of God! My head! How my head hurts! Help me up! Please! I must go home! My wife and child! I don't want to die!"

An officer ran from the shelter of an armored car.

"Take it easy, son," he soothed. "You'll be all right."

The dying soldier clutched his tunic with something like hysteria.

"No! No! I'm going to die! Oh why? Why? Why?" he sobbed.

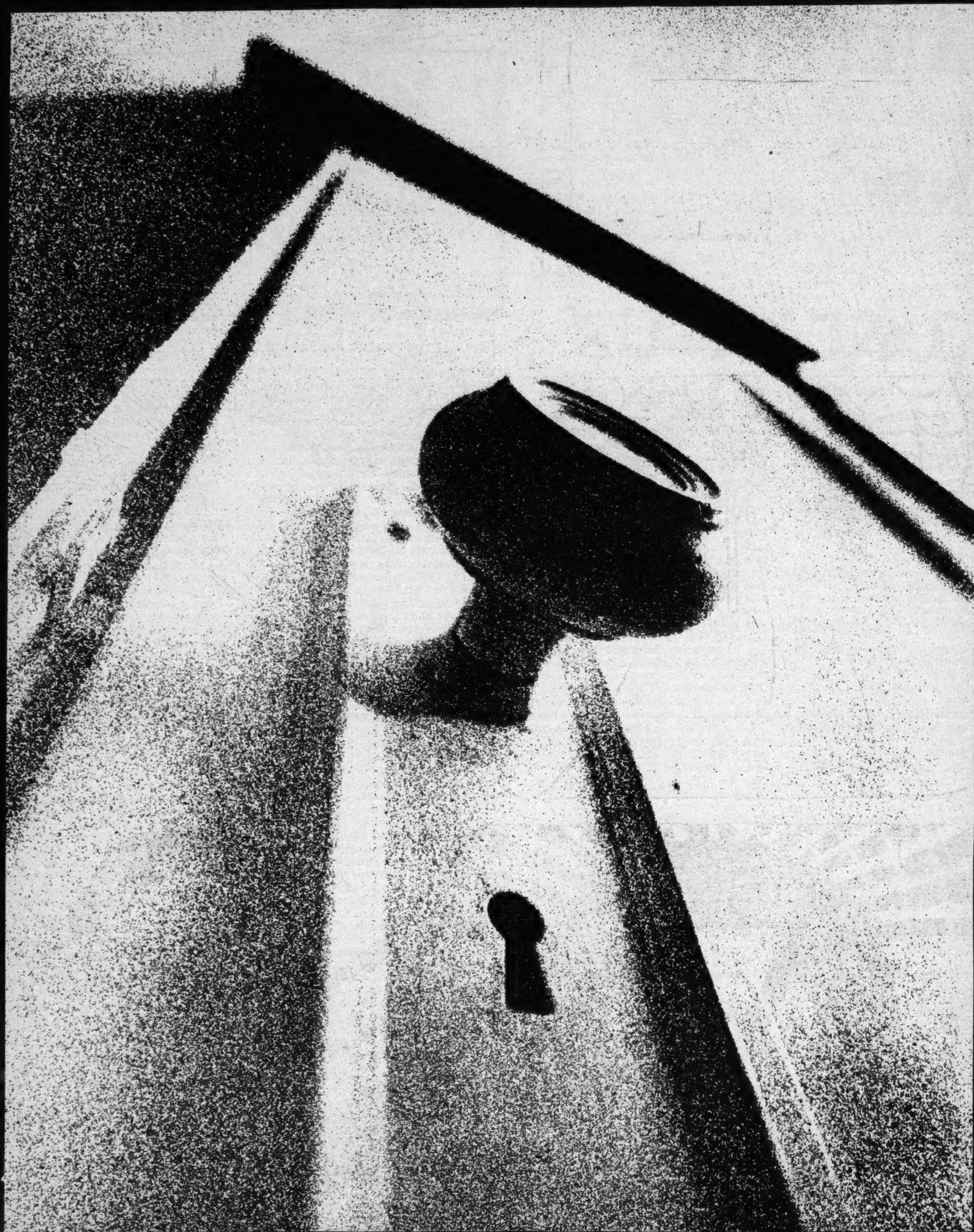
He was carried off in a stretcher to a waiting ambulance. His blood started to congeal on the dirty road. My head fell between my knees and I was overcome with nausea. I became violently sick. My friend had averted his eyes from the fighting and was sitting somewhere in the dark.

I was too badly shaken to drive home so I stayed there that night. Needless to say I never slept. The dying soldier's words kept ringing in my ears. I fervently wished that England's Prime Minister, Edward Heath, could have heard them in his plush office across the Irish Sea.

"I'm going to die!" the soldier said. "Oh why? Why? Why?"

And I wondered.

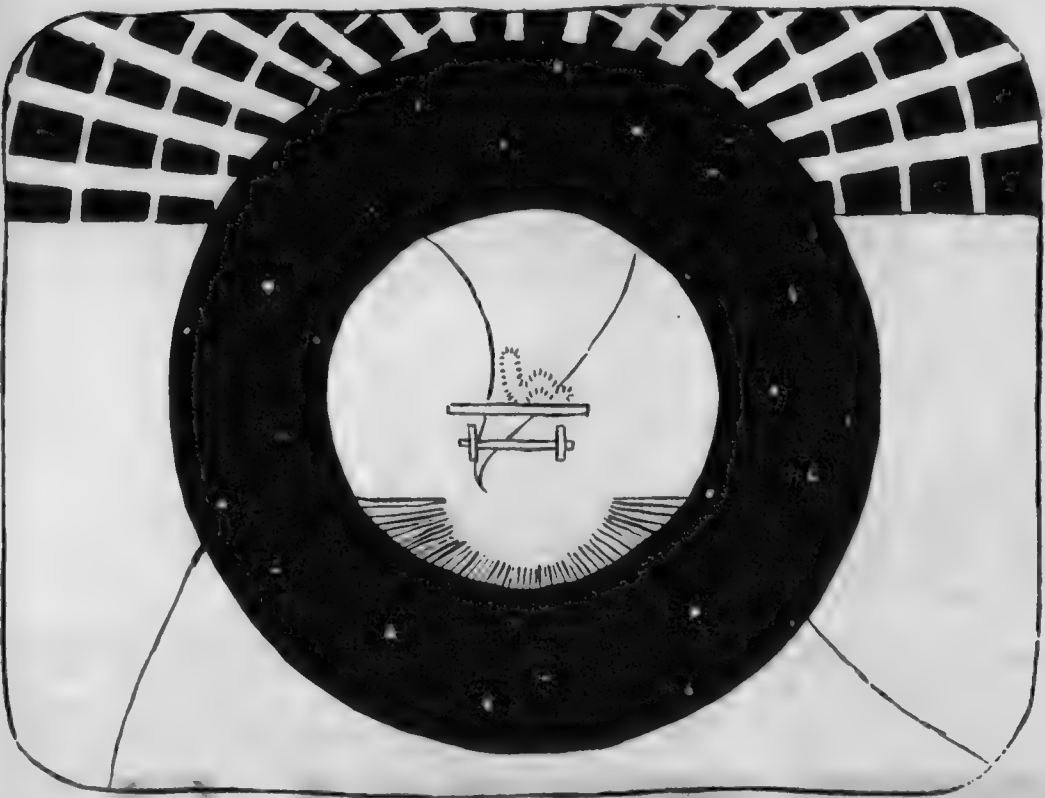
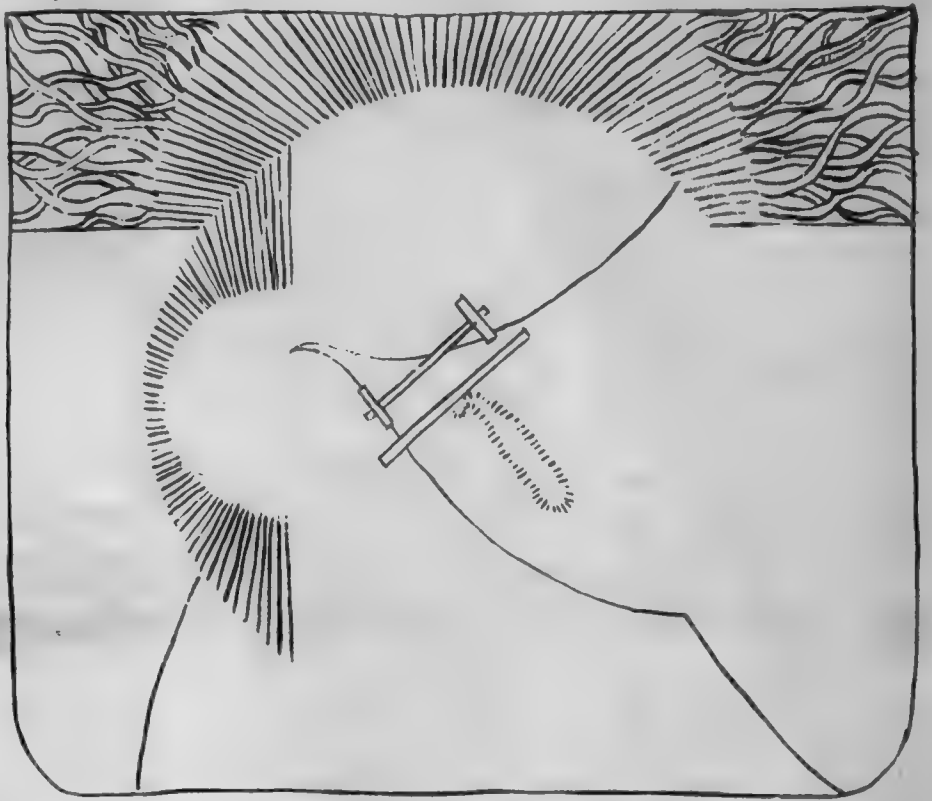
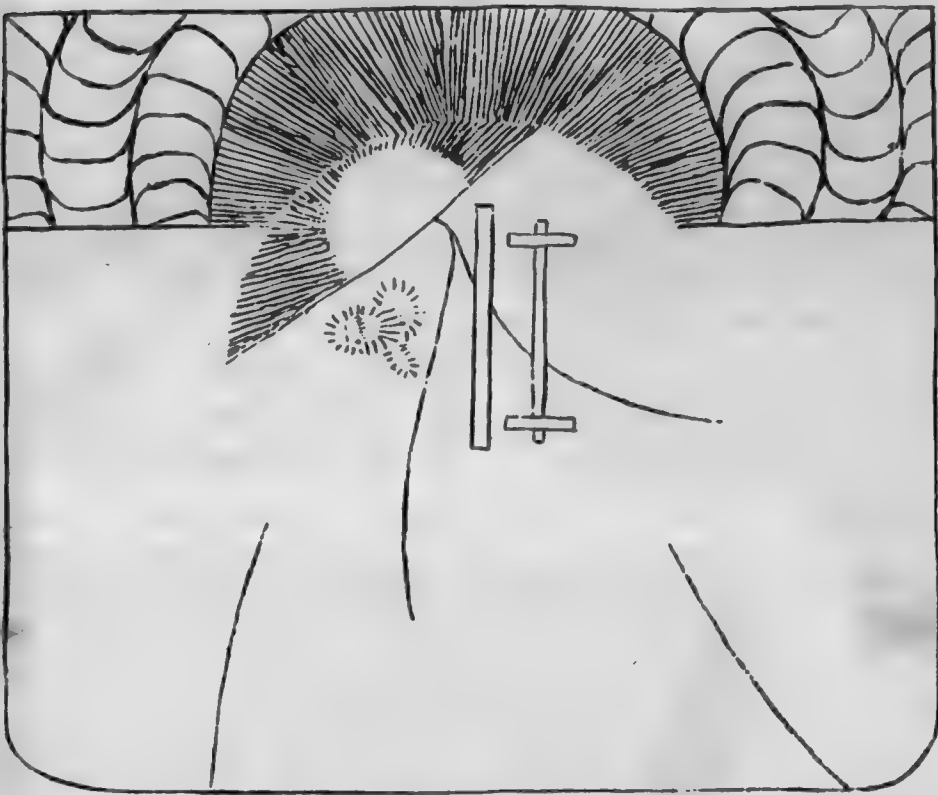
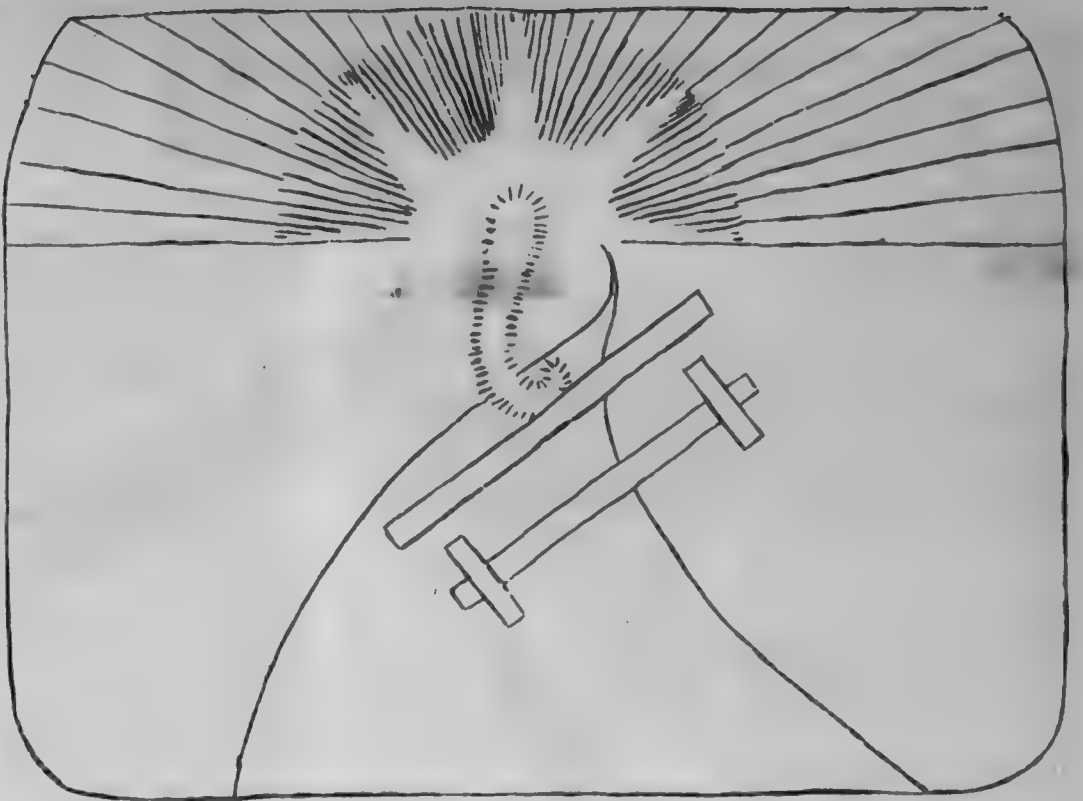
I really wondered.



A JOINT PROJECT

frederick ...
and what became of him

Door
knob



007

EDMONTON

STUDIO THEATRE

With its roots spreading back to 1949, Studio Theatre can be termed the oldest continuing theatre program in Alberta, and possibly in Western Canada.

For thirteen years, students and the community kept what was then Edmonton's only stairway to a professional level of theatre for local talents operating as a sort of community project. Then in 1962 the theatre was absorbed into the drama division of fine arts at the U. of A.

This was something altogether new for Canada in the form of the Professional Theatre Training Program.

Under this program students in their fourth year put on four shows which are directed by members of the staff.

In keeping with the theory that practical learning is better than purely theoretical, the shows done are on a near-professional level. They vary from classical to Broadway slapstick, and only allow a minimum of room for "experimental theatre" since commercial plays are top priority in the professional training aspect.

From the relatively large market of good Canadian plays available, especially through the Playwrights Co-op in Toronto with their catalogue of Canadian material, Studio Theatre picks much of its material.

At present they have applied for a grant from the Canada Council for a Playwright in Residence program which hopefully would bring professionals right onto the campus to provide yet another source of instruction in the training program.

Ben Tarver, one of the staff and himself a playwright, will be able to supervise his own play, "Revue" when it plays next spring.

Operating on an approximately \$10,000 budget, Studio Theatre has an excellent workshop in which sets are constructed and props made. One unique feature of this is the machine the moulds styfoam into chairs and all sorts of other pieces used for each production. This increases the versatility of the theatre by no small amount.

Next season expansion is due in the drama department says David Lyles, PR man for

Studio Theatre. This should mean a movement of the teaching/production end of the department to the new Fine Arts building. An acting/directing laboratory will be set up there with a three-sided media room with facilities for all sorts of sound and lighting.

The stage, located in Corbett Hall, has a proscenium style, with an apron and various modifications that make it more flexible than it was a few years ago.

Staff members also do work for other theatres in the city. Paul Kelman directed the two Ferlinghetti plays recently produced by Edmonton Experimental Theatre. Several other staff members have worked with Theatre Three.

Suzanne Clarke and Tom Wood are among the graduates of Studio Theatre who have become fairly large particles in working with the Citadel Theatre.

This season's schedule consists four plays, beginning with the Jean Genet work "The Balcony" directed by John Terfloth (director of the memorable "The Caucasian Chalk Circle" from the spring of 1970). The schedule for Studio Theatre is as follows:

"The Balcony"
by Jean Genet
Oct. 26 to Nov. 4

"The Unknown Soldier and His Wife"
by Peter Ustinov
Dec. 7 to 16

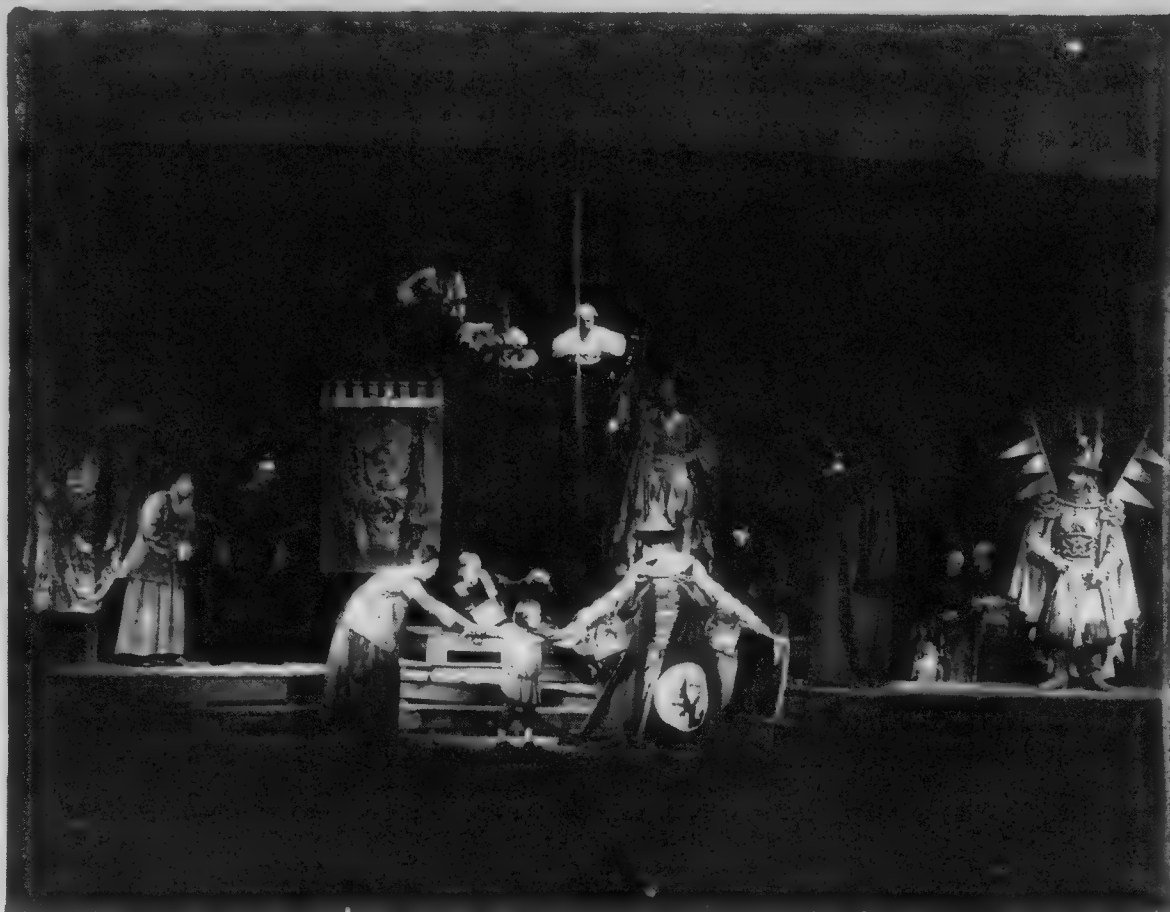
"The Seagull"
by Anton Chekhov
Feb. 8 to 17

"An Original Revue"
by Ben Tarver
March 22 to 31

Students may attend all the plays without paying an admission charge. And if you don't believe it - go and see for yourself. Apart from that, Studio Theatre offers the cheapest ticket in town - less than a dollar per admission when one purchases a season subscription of \$7.50 for two tickets to each of the four shows. This subscription does not commit anyone to see any particular night's performance either.

Tickets are available in Corbett Hall in the box office or in Studio Theatre's office upstairs.

And of course if you're a student, you can see this season's productions absolutely free.



THEATRE

CITADEL THEATRE

An old Salvation Army Citadel was bought and renovated and opened up in November 1965 as the new Citadel Theatre.

It was the first professional theatre to operate in Alberta for more than forty years.

Since then, the theatre has flourished, gaining more and more recognition throughout Canada.

Canada Council is responding to its reception accordingly, awarding them larger and larger grants every year.

The Citadel's budget for one season runs upwards of about a third of a million dollars.

Grants from the City and the Province are also important contributions to the theatre's funding, as well as annual donations from interested businesses and individuals.

Each Saturday, for example, before the opening of a play the next day (the plays are opening on Sunday this year) there is a Gold Seat night, where people pay \$1.00

a seat with dinner included. It's all in the way of donations to the

theatre.

With a seating capacity of 274, The Citadel was sold out of 83 per cent of this season's seating by the end of their last season, in May.

As it stands now, there are only three of the seven student matinees that have any seats left, with only a chance spattering of seats left for any other performance.

The Citadel was the first regional theatre in Canada to inaugurate a special series of Student Matinees on Saturdays and Sundays, throughout the run of each play.

These enable high school, university, or adult students to become subscribers as well as attend each play at a reduced price. Afterward they can participate with the artistic director, Sean Mulcahy, and the visiting actors in a discussion about theatre, and take tours backstage with the production staff.

The Citadel is an Equity House which means that all of its actors must be registered with the union as professionals, although exceptions are sometimes made when there are large crowd scenes, for example, when the cost of hiring equity actors for such small parts would be ridiculous and exorbitant in price.

The Citadel maintains a po-

licy of hiring Canadian actors. Only once in the past four years have non-Canadians been cast, and that was because no Canadian actors were available to play the parts.

This theatre not only draws people from across Canada to act for it, but it also serves as part of the continuing theatre scene in Edmonton. Graduates from the Drama Department of the Bachelor of Fine Arts Program at the university often enter into their professional lives as actors at the Citadel.

And actors aren't the only people that the theatre draws from faraway. There are regular season subscribers who travel all the way from places like Calgary and Grand Prairie to see the productions of the Citadel.

A second branch of the Citadel is the Citadel-on-Wheels, a separate professional group that tours the schools of Alberta and the Northwest Territories.

The Citadel Theatre has also

by Ann Harvey
and Dean Reeves

photos by
Tom Turner and Rippov

WALTERDALE PLAYHOUSE

In 1959 a homeless amalgamation of local theatre groups including Circle 8 and Cottage players performed plays on an amateur level wherever they could get a chance to play. The old Yardbird Suite on Jasper Avenue (where the Steak Loft now exists) would sometimes house these groups, along with play readings, poetry readings, and Tommy Banks jazz.

Jack McCreath of the Cultural Development Branch produced *The Boyfriend*, a musical, in the Jubilee Auditorium.

Not long after, in the summer of '61, an abandoned red brick schoolhouse in the Walterdale

flats was found and with poor funds available to the amalgamation, rented for 35 dollars a month. This location suffices until 1966, when the Kinsmen Field House was due to go up on the site of the schoolhouse. A search for new quarters proved successful, and this location is still Walterdale's home, at least until next July when the lease runs out and they will be forced to vacate as the result of another firm's expansion. Anyway, when the old city hall was sundered, its chamber seats resituated to old moveable seats they had before. As a result seating is now up to 98 from 90.

All this while Walterdale Theatre Associates has remained amateur, and this has not helped them monetarily. They have not had any grants to work with, and depend almost solely on box office sales and the total involvement and dedication of all the people involved.

The people involved in Walterdale are everything from housewives to teachers to students; anyone who is willing to put their talents towards a worthy end. They are a cross-section of the community producing really good theatre for a cross-section of the community. Because of the theatre's dependency on its audience, it usu-

THEATRE WEST

Edmonton Experimental Theatre is gradually slipping into its new image along with its new name of Theatre West.

Their new name is indicative of the stress they want to put on the fact that they are western and Canadian and, they feel, as good as any theatre of its kind west of Toronto.

Isabelle Foord, artistic director of the theatre, feels that the work 'experimental' in their old namesake was a moot point. They didn't want people to have the misconception that they were doing experimental theatre because they might not have the basics of just straight theatre. Such is not the case.

Also, their audience is not, as yet, established, and Theatre West feels that once they get established perhaps with more box office drawing types of plays, then they can afford to experiment.

The origins of the theatre go back with Isabelle Foord to Mar. 1971, when a street theatre called Edmonton Free Theatre was formed. It had grown from a number of workshops and a summer spent in McDougall Church, in cooperation with the Parks and Rec. Board. From that came a children's play called *Junkyard*. They were the first theatre group to perform in Fort Saskatchewan jail.

With a grant of \$250 from

the Edmonton Junior Arts Council, Edmonton Free Theatre put on the play *Soft Streetcar*.

Then Isabelle and a group of people decided to apply for an LIP grant. The idea was to create a theatre for the untalented of Edmonton who were interested in theatre but who didn't want to make the commitment of University yet.

It would be a teaching situation, an apprenticeship idea, where the local young talent could receive both exposure and learning.

Well, they received their grant of \$21,800 and an extension of it last April for \$25,000. In that time, they have produced four original plays, for the most part working out of Garneau United Church. The plays were received with varying degrees of success.

This fall the theatre has started in on two series of production, one, a children's theatre and the other a main series.

The theatre looks at their children's series as kind of funky, and they believe that kids have to be involved in the revolution too, and that you don't necessarily have to talk down to them. They understand.

Because the theatre now has an old schoolhouse that they can call home, and have it leased until next summer, they are getting more into sets and costumes this year and away from the old guerilla street theatre

they were doing last year when they had to shuffle around their location.

Theatre West is also thinking of cutting down on the apprenticeship idea. They find that at times the professionals of the group come down too hard on the amateurs, or at least people with whom theatre is not their top priority.

They say they have a responsibility to LIP to be a good representative of the grants, and since they're "becoming very public" (what theatre isn't), they feel

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THEATRE 3

Theatre 3 filled a gap in the Edmonton theatrical scene three years ago, for two main reasons.

First, it provided a professional outlet for more local performers and technicians.

It also provided an alternative to the box office kind of theatre that was being offered by The Citadel and, to a lesser extent, The Walderdale Playhouse.

The size and versatility of the 90 seat theatre enables Theatre 3 to stage a wide variety of productions that larger box office theatres couldn't perform or afford to risk.

The whole theatre seating set-up is moveable and therefore different for every production. Sometimes you are sitting on a balcony or stacked white sterile box-benches, looking at anything from a theatre-in-the-round to a thrust or proscenium stage.

Theatre 3 is a non-profit charitable organization. This year it has received grants from the city, the province, the Canada Council and the Edmonton Fund For Organized Recreational Training.

It is also funded by private donations and ticket sales.

But, like everyone else, they are having financial difficulties. For example, last year the Canada Council gave the \$3,000 for just one play, yet this year they have received only \$5,000 for the whole season.

This means that they will have to find another \$10,000 to \$15,000 somewhere.

Theatre 3 has a budget of \$39,000 to \$40,000 this season, which is more than in the past two seasons combined.

Yet it seems that their season ticket sales are increasing proportionately as well.

Mark Schoenberg is the resident artistic director of Theatre 3, kind of on loan from the university drama department.

There are three guest directors this season, all of them

staff members of the university drama department. Scott Johnson, who wrote the adaptation of *"Alice: Through The Looking Glass"*, John Terfloth and Ben Tarver will each be directing a play.

Theatre 3 is an equity company, hiring a quota of union actors and paying them union scale. This year for the first time it appears that some of the people who are not directly involved in productions will be able to be paid.

Ideas for the future start with the hope of getting their own building. Once they get that, Theatre 3 is thinking of perhaps expanding to an arts centre trip, possibly with separate rooms for musicians and an art gallery. This is what they originally set out to do but money and costs bring one back to the ground. All of this is still in the tentative future.

This season Theatre 3 is located in the "Theatre Beside" in Victoria Composite High School. They are renting the

cont. on page 16

RE



gotten into a drama workshop program, offering separate workshops for students from the ages of six to adulthood.

Sean Mulcahy is the resident artistic director of the Citadel, although they usually have one

guest director all season.

The widely acclaimed Phil Silvers is the theatre's set designer.

They have also a very neat lady who is the costume mistress, who has had approximately 15

years of experience working on costumes at the Prague Opera House, where they don't use patterns for costumes.

As for tentative plans in the future, the theatre hopes that it may soon be moving to larger quarters.

If such is the case, there are plans on using the present theatre as an experimental one, perhaps where people could take their lunches at noontime and relax and enjoy a play while they're eating.

The Citadel's 1972-73 Season opened on September 23 with Neil Simon's *Last of the Red Hot Lovers*. The season schedule runs as follows:

LAST OF THE RED HOT LOVERS - by Neil Simon - Sept. 23 to Oct. 21

The middle-aged owner of a fish restaurant decides, after 23 years of marriage, it's time for an extra-marital fling. So he feathers a would-be love-nest in his mother's apartment while

she's away. And though his high road to forbidden romance turns out to be a dead-end street, there are lots of fun and games along the way.

THE V.P. - AN ORIGINAL CANADIAN PLAY - by Alexander McAlister - Oct. 28 to Nov. 25.

The theme of this play is one on the mind of every Canadian today - American influence and dominance in our country. The scene is the executive suite of a Canadian/American big business, and there's high drama as blood is spilled as ruthlessly as on any other battlefield.

YOU'RE A GOOD MAN, CHARLIE BROWN - by Charles M. Shultz - Dec. 2 to Dec. 30.

The loveable characters of the "Peanuts" comic strip come to life in a delightful comedy for the holiday season, in a stage version that has made box-office history all over the continent.

THE UNREASONABLE ACT OF

JULIAN WATERMAN - ANOTHER ORIGINAL CANADIAN PLAY - by Ron Taylor - Jan. 6 to Feb. 3.

This is a light-hearted comedy about a ménage à trois in Toronto. And there's plenty of merry-making as a trio sets out to prove that three is NOT a crowd in the Sacred City.

THE TEMPEST - by William Shakespeare - Feb. 10 to Mar. 10.

A magic island, peopled by spirits and by mortals in thrall is the setting for one of the Master's most beautifully poetic works.

SLEUTH - by Anthony Shaffer (if available) - Mar. 17 to Apr. 14.

A fascinating murder-mystery black-comedy combination that's both screamingly funny and in deadly earnest which has been hailed as one of the finest contemporary plays in years.

THE PATRICK PEARSE MOTEL - by Hugh Leonard - April 21 to May 19.

Another extra-marital romp, set in modern-day Ireland. The Citadel Theatre has accepted an invitation to perform this play for two weeks in the National Arts Centre, Ottawa, at the conclusion of its Edmonton run.

OVERVIEW

ally stays with commercial plays. Musicals, because of their expense to any theatre group, are not as a rule performed.

John Rivet, a key member of the theatre, does much of the drawing of Edmonton talent from all over. He also is a director and will be directing Jerome Choderov play *Three Bags Full*, a comedy, which will be running from October 3rd to 14th.

At present the theatre doesn't know where they will be moving to next July and as a result they don't know whether they might change and adopt a little experimental theatre.

In the meantime, this season's

schedule includes five major productions and two smaller ones. A list of the shows for this season can be obtained c/o Mrs. E. M. Rivet, 8714 - 147 Street, Edmonton, as can season tickets which entitle you to many benefits concerning upcoming plays and all sorts of neat things like meetings and a chance to vote on policies.

The playhouse is located at 11407 - 107 Street, and your participation in the theatre as part of the audience or anything would be highly appreciated and highly rewarding.



FOUNDRAKER, PAGE THIRTEEN

3 NEW SERIES FOR FILM SOCIETY

The Edmonton Film Society is a non-profit organization whose chief aims are to promote the study and appreciation of film art and to encourage and promote the production of films by amateurs. The latter function is served mainly by the allocation of funds to local filmmakers, the former by the

Lang's *The Big Heat* and Huston's *Asphalt Jungle* in the '50's, right up to the recent *Mickey One* by Arthur Penn and Siegel's *The Killers*. Two European versions of the genre will also be added: Rosi's documentary-style study of a Sicilian bandit and Truffaut's *Shoot the Piano-Player*. Finally, in answer to

actresses adopt devices used in the Greek comedy *Lysistrata* moving back and forth between the reality of their lives and the situation of the play.

Principal players include -- Bibi Andersson, Harriet Andersson, Gunnar Bjornstrand, and Gunnel Lindblom.

November 6

Luis Bunuel Double Bill
The National Film Theatre (Edmonton) and the Edmonton Film Society present

La Voie Lactee (The Milky Way, 1968)

A powerful blend of biting social and religious comment with Bernard Verley as Christ.

Tristana (1970)

A recent addition to Bunuel's many cinematic triumphs.

This night only special single admission to guests \$2.50.

November 20

The Iconostasis (1969 Bulgarian)

Directed by Todor Dinov and Christo Christov with Emilia Radeva, Dimitre Tachev

Noted animator Dinov and theatre director Christov have made a film which invites serious consideration of the Bulgarian cinema. It deals with questions of artistic freedom and nationalism. Set in Macedonia in an indeterminate period, here is a film both of contemporary relevance and great plastic beauty.

December 4

Double Suicide at Amijima (1968 Japanese)

Directed by Masahiro Shinoda
Masahiro Shinoda is known for the extraordinary beauty of his films; personal morality in stories buried in melodramas or formula assignments. Double Suicide grafts puppet-play manipulators on live actors with remarkable effect.

January 22

Un Soir, Un Train

(1968 Belgian)

Directed by Andre Delvaux
A strange and hauntingly beautiful film exploring the several forms of mortality, painstakingly worked out with due reference to "Everyman" and the 18th Century notion of love as "La Petite Mort." With Yves Montand and Anouk Aimee.

February 5

Kes (1970 British)

Directed by Ken Loach
More than just a children's film about an animal, *Kes* contains a unique blend of social comment and entertainment. *Kes* is a tragedy, as classic and inevitable as Truffaut's *400 Blows*. Termed by critics the finest English film in ages.

February 19

Wind From The East (French)

Directed by Jean-Luc Godard
This is Godard's Marxist-Western. A fantastic use of the well-known conventions and techniques of the cowboy-western creates another political film.

March 5

Annual General Meeting and

David Holzman's *Diary* (American)

Made on a budget of \$2,500 this is the young producer-director Jim McBride's first movie. The diary is visual and aural, for as a film buff David believes the Godardian dictum that "film is truth twenty-four times per second." Awards Mannheim, Brussels. "A very good film. Thank you for it." -- Michelangelo Antonioni. Cinematography: Michael Wadleigh.

CLASSIC SERIES

Girls and Gangsters

Screenings begin at 7 p.m. Mondays in Tory Lecture Theatre TL-11 on the University of Alberta campus (at the corner of 112th Street and Saskatchewan

Drive.)

October 30

Underworld (1927)

Directed by Joseph von Sternberg
An instant success when first released, *Underworld* points to the direction of realism in crime films.

Lola Montes (1955)

Directed by Max Ophuls in Cinemascope
A grotesque and powerful commentary on the wages of celebrity starring Martine Carol and Peter Ustinov.

November 13

The Big Heat (1953)

Directed by Fritz Lang
One of the greatest thrillers of the 50's, *The Big Heat* deals with the plight of an individual who does personal battle against the mob.

Secrets of Women (Waiting Women, 1952)

Directed by Ingmar Bergman
A group of women awaiting the return of their husbands relate events that proved decisive in their marriages.

November 27

Salvator Giuliano (1964)

Directed by Francesco Rosi
A documentary-style look at the famed Sicilian bandit killed in 1950.

The Lady Eve (1941)

Directed by Preston Sturges
The Lady Eve opens with a safari up the Amazon on board a luxury liner. A young and innocent brewery heir after snakes is pursued by knowledgeable and devious "Lady Eve." A captivating movie farce starring Barbara Stanwyck, Henry Fonda and Charles Coburn.

December 11

Asphalt Jungle (1950)

Directed by John Huston
"This picture has the authority of a blow to your solar plexus

cont. on page 15



Ingmar Bergman's "The Ritual"

showing to its members of selected quality films, both recent and "classic", which very rarely obtain commercial bookings in this city.

This season the Society is offering three separate series. The International Series features ten films (8 Monday evenings) from important and very contemporary film-makers from all over the world. They have the recent efforts of mature, established directors, such as Ingmar Bergman, Luis Bunuel, Jean-Luc Godard, and Masahiro Shinoda, as well as films by young, but widely acclaimed directors: Andre Delvaux from Belgium, Ken Loach from Britain, and Jim McBride from the U. S. A. In addition they include a major feature by former Bulgarian animator Todor Dinov. At the same time they present a full range of contemporary film styles and modes: from the severe and highly-mannered aesthetic allegory of Bergman to the Marxist polemics of Godard; from the richly romantic Delvaux to the documentary verities of Loach (a student, by the way, of R. D. Laing); from the cool, self-assured stylization of Shinoda to the engagingly timid improvisation of McBride.

The Classic Series presents eight double bills of vintage films from the late '20's to the early '60's. This season the films are grouped into two categories, "Girls" and "Gangsters". The "Girls" half of the bill include films featuring strong female character leads, such as Barbara Stanwyck, Katherine Hepburn, Greta Garbo, Martine Carol, and Claudette Colbert, directed by some of the cinema's best directors of women: Ophuls, Bergman, Sturges, Cukor, Mamoulian, and DeMille. Their review of that most durable genre, the gangster film, will, of course, concentrate upon the dominate American contribution: from von Sternberg's *Underworld* in 1927, to

numerous requests from its members, they are offering a series of five Japanese samurai films from the 1950's: *Rashomon*, the film which almost single-handedly created an international audience for Japanese cinema, the very influential *Seven Samurai*, *The Throne of Blood* (the Japanese version of *Macbeth*), plus *Ugetsu Monogatari* and the more recent *Rikisha Man*.

The Film Society is financed only through membership sales. Season memberships are available at all major ticket outlets--McCauley Plaza, all Woodward's Stores, the Ticketorium in the Boardwalk, the Information Booth in the Students' Union Building, and at the door before all showings. The International Series will be shown in SUB Theatre, moved from the Jubilee because rentals were proving to be too expensive. The other two series will be screened in Tory TL-11. Prices are: International Series, \$8; Classic Series, \$3; the Japanese Series, \$5. For further information phone 432-8174 or pick up a brochure at any of the above mentioned ticket outlets.

INTERNATIONAL SERIES

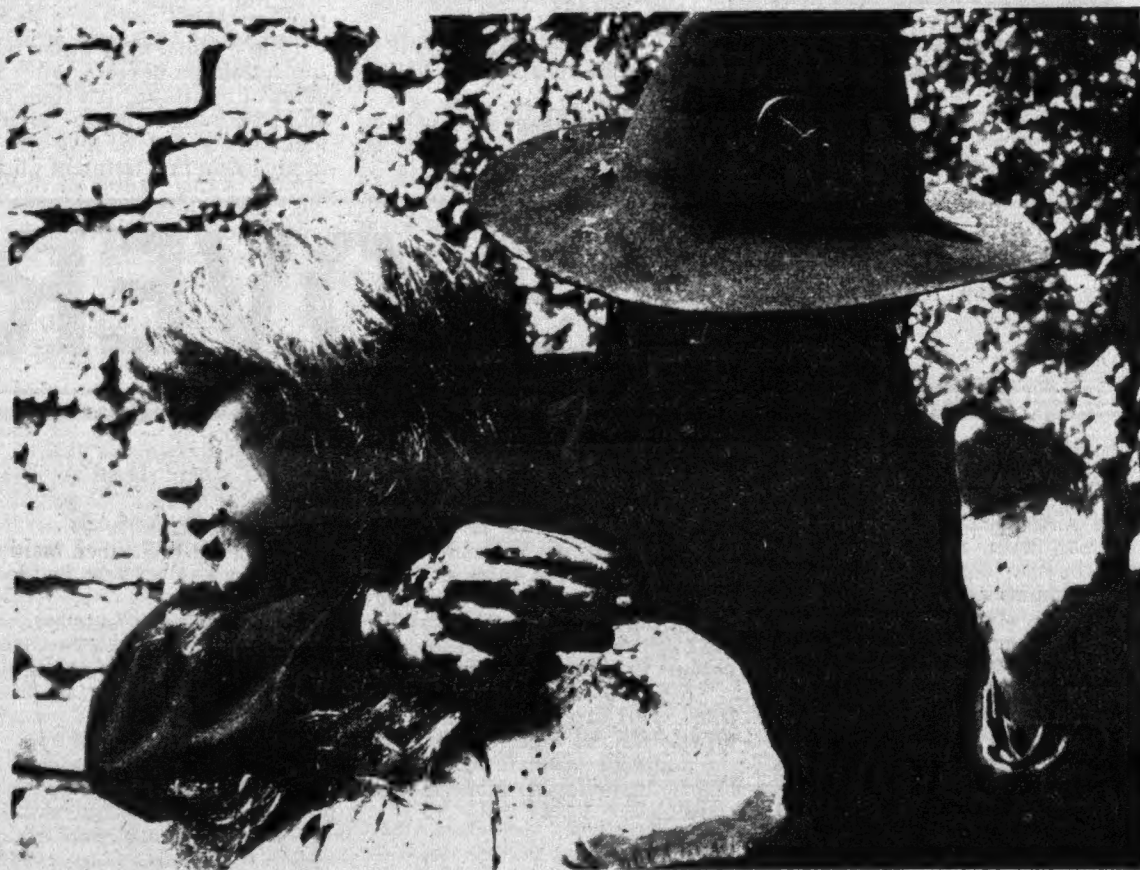
October 23

Swedish Double Bill
The Ritual (1969)

Directed by Ingmar Bergman
A tremendous return to form by Bergman after the sterile films of recent date such as *Hour of the Wolf* and *The Shame*. We all have our weaknesses, Hell is within each of us, says Bergman, only we ourselves can expiate our sins, perhaps by performing a ritual. With Ingrid Thulin, Anders Ek, Gunnar Bjornstrand, and Erik Hell.

Flickorna (The Girls, 1968)

Directed by Mai Zetterling
In her film, Mai Zetterling discusses woman's influence in modern society. A group of



Jean-Luc Godard's "Wind From The East"



The opening shocker in Bunuel's "Un Chien Andalou"

NFT tries their luck

Aide from a few exceptions, it has been a tedious year at the movie theatres. I can remember checking the Journal on numerous occasions, only to find the usual array of ads used to allure people to see artless films with promises of sex, violence and horror. An inane mass of the standard, non-descript comedies and romances have been Hollywood's forte this year.

Well, cinema patrons, do not despair for there are people in Edmonton who are making an effort to bring films to you that are unique; films that were created in the best interests of the artistic medium which the cinema has, on occasion, proven to be.

The National Film Theatre (Edmonton) is one group of people who are interested in presenting high quality films to Edmontonians. According to Roxy Travers, who along with a committee is in charge of the theatre's operations, NFT is a "community repository theatre for the study of films, which operates on a non-profit-making basis."

This year the theatre is showing a series of films by the Spanish film maker Luis Bunuel, and so far these films seem to be arousing a good deal of interest. The films are shown at the Edmonton Art Gallery, and the next one in the series will be shown on October 22 at 7:00 p. m.

It is not easy for a film theatre of this nature to continue to function, and financial difficulties have threatened to stop the theatre's operations

several times. The theatre has had to hire a licensed projectionist, buy a projector, rent films, pay for the use of the gallery's theatre, and pay transportation and censorship fees. A week of films shown this summer during Klondike Days was not at all successful, and the theatre almost collapsed.

Though NFT (Edmonton) is affiliated with the Canadian Film Institute, which has archives in Ottawa, the relationship between the two groups has not been harmonious. In Ottawa the NFT is aided by a grant from the Canada Council, but they seem to be using Regional Film Theatres merely as a promotional device without actually giving these theatres any financial support.

As well as the Edmonton theatre, there were regional theatres established in Winnipeg and Calgary; but in these two centres financial deficits have been great and these two theatres could soon be defunct.

Of these regional theatres, Edmonton was the only one that received no help financially at all, and now it is the only one that has received enough support from its members to insure its future existence.

Here in Edmonton, the NFT seems to be getting back on its feet after the bad summer, but in December, Mr. and Mrs. Travers will be resigning from their positions as managers of the theatre. Voluntary assistance in administration is welcomed from anyone interested.

Mrs. Travers hopes that a non-profit making community theatre, which would show

films perhaps one or two nights a week, could be established but without some form of assistance this is impossible.

by John Ray

... Film society

.... it leaves you physically tired with sheer tension," Winston, N. Y. Post

Sylvia Scarlet (1936)

Directed by George Cukor
With Katherine Hepburn and Cary Grant. Hepburn's Sylvia is an incredibly lovely creature -- touched by fantasy, all tomboy grace, mercurial, swift-witted, -tongued and -tempered.

January 15

The Rise and Fall of Legs Diamond (1960)

Directed by Budd Boetticher
A flashy screen portrait of the notorious Jack Diamond, it is, above all, entertaining to watch.

My Sister Eileen (1955)

Starring Janet Leigh and Jack Lemmon
My Sister Eileen is based on a play by Joseph Fields and Jerome Chodorov which concerns the misadventures of two career-hunting sisters.

January 29

Shoot the Pianist (1960)

Directed by Francois Truffaut
A film which changes its moods, continually surprising the audience with a new turn of the plot or a fresh idea.

Queen Christina (1933)

Directed by Rouben Mamoulian with Greta Garbo and John Gilbert
A unique film, in that its director perfectly understood the peculiar Greta Garbo mystique.

February 12

Mickey One (1965)

Directed by Arthur Penn
Convinced that the mob has fingered him, the hero attempts to destroy all his marks of identity and escape into non-

THEATRE WEST (Cont. from page 13)

they must put out top notch performances.

They are not sure about whether they want to make any commitment on an equity company yet, though.

Theatre West is presently waiting for another renewal of the LIP grant to come through, probably for about \$12,000.

Salaries take up approximately 83 percent of the grant money while 17 percent goes to operating and production costs. In the past eight months they have produced eight shows, toured Alberta, and renovated an old schoolhouse all with operating costs below \$5,000.

The theatre's new location is at 10135 - 89 Street down on the flats near the Dawson Bridge.

The theatre is hoping to encourage a kind of cultural centre in the future with film nights, workshops, poetry sessions, blues and jazz nights and such, all occurring in the free time and space that the school has when the theatre group isn't working.

They're very approachable people, so if you have any art stuff or music, poetry, or amateur theatrical groups you want to get started, give them a call about using their space.

Their number is 424 - 5339. The schedule for the main season is as follows:

THAT TIME OF THE MONTH (OCT. 19-NOV. 5)

by TOM WHITE

THE BRIBE

(NOV. 30-DEC. 17)

"COMEDIA politico" from Vancouver Street Theatre

MR. JELLO

(JAN. 11-28)

by GEORGE BERIMISA (only one not Canadian)

ACTEACON

(FEB. 15-MAR. 4)

BY ISABELLE FOORD

ZEN FLESH, ZEN BONES

(MAR. 20-APR. 15)

the Zen parable, improvisational dramatizations by EET

WE'RE NOT OUT OF THE WOODS YET

(MAY 3-MAY 20)

by DOMINIC DE PASCAL

Seasons tickets for the main series are five dollars for adults and four dollars for students.

The schedule of Edmonton Experimental Theatre's "Theatre for the Young" is as follows:

Series A(5 - 11 years) -- 3 plays. \$2.00 for the series or 75¢ per play.
Series B(11 - 14 years) -- 2 plays. \$1.25 for the series or 75¢ per play.
Adults \$1.00.

All performances on Saturday at 11:30 a. m. and 2:30 p. m. and on Sunday at 1:30 and 3:30 p. m. at the Edmonton Art Gallery Theatre - Sir Winston Churchill Square.

(Cont. from page 14)

Directed by Akira Kurosawa

Throne of Blood is a translation into the idiom of Japanese classical drama of Shakespeare's Macbeth. It stars Toshiro Mifune with co-star Isuzu Yamada who has been a top name in Japanese cinema for more than twenty years.

November 15

The Rikisha Man (1958)

Directed by Hiroshi Inagaki
A film full of rare beauty and exquisite tenderness, dignity and humor. Brilliant acting by Toshiro Mifune as a boisterous and carefree character, Winner of the Golden Lion of St. Mark at Venice in 1958.

November 22

Ugetsu Monogatari (Tales of the pale and silvery moon after the rain, 1953)

Directed by Kenji Mizoguchi
Japan's greatest film director until his death in 1956. A personal drama, set in the Sixteenth century, of a humble potter who, after the death of his wife, is wooed by a phantom princess. With Machiko Kyo, and Masayuki Mori. Grand Prize, Venice 1953.

November 29

Rashomon (The Rasho Gate, 1951)

Directed by Akira Kurosawa with Toshiro Mifune
Rashomon was the first film from Japan to come to the West after the end of the war. Winner of many awards and declared the best foreign film in 1952 by the American Academy. Kurosawa is one of the few Japanese directors who has succeeded in creating a style both individual and distinctly Japanese.

November 1

Seven Samurai (1954)

Directed by Akira Kurosawa
Donald Richie in his book on Japanese movies confesses that he regards Seven Samurai as the finest Japanese film ever made. Winner of many awards, it stars Toshiro Mifune, Takashi Shimura.

November 8

Throne of Blood



Intimate Seeger Spun The Good Old Days

by Ellen Nygaard

Even the most hard-bitten of the aging hippies and burnt-out revolutionaries at the Pete Seeger concert Thursday evening would have to admit to being seduced by the nostalgia of the occasion.

And only the most hopelessly naive and optimistic of Seeger's audience could absorb the content with full-blown, burning-eyed zeal.

Seeger, the symbol to many of the Good Old Days of hopeful protest, was by no means as heavy as even the most trivial revolutionary operas, the most amateurish of guerilla theatre.

But then, he never has been, and he never pretended to be heavy. His one-man concert was sprinkled with the children's songs he loves so much, with plain and simple folk ballads of the derry-derry-down genre, and the polite pacifist songs of

the fifties.

With a whole empty stage all to himself, his banjo, and a superb 12-string guitar, Seeger focussed every eye and every ear in the fittingly crowded Jubilee Auditorium on that bright spot of light at centre stage.

In an auditorium setting, with a sea of dark, inscrutable faces before him, the wonder of the man is that he can maintain a thoroughly relaxed and intimate manner and still retain the undivided attention of the back row of the second balcony.

The audience was alternately soothed and stirred by the totally enjoyable mixture of old and new Seeger songs. Early into the program, we were led to believe that Seeger would evoke an inspiring solidarity among us and send us out into the street singing old union songs.

After representative selections from Joe Hill, mine workers, farmers, students and women,

however, he immersed us completely in nostalgia.

It was difficult if not impossible to resist the temptation to join in. So we all joined in on Turn, Turn, Turn; Guantanamera; Where Have All the Flowers Gone; and W Winewah.

By the time the second (and final) encore exhausted the audience's participation potential with If I Had A Hammer, the houselights revealed a host of faces who looked as if they had just experienced the blessed results of a long-needed purgative.

Those faces also reflected the rather spent and dehydrated look of those on whom the purgative has done its work, a look almost of shame in the midst of relief.

There were a few moments in the show when many dark shapes squirmed in their seats, dissatisfied but only mildly so.

Although the few references to the Viet Nam war and the American role therein brought vociferous anti-war sentiment from the back of the hall, everyone seemed painfully conscious that Seeger appeared to be talking to an American audience.

Despite the fact that it was impossible to feel beyond reproach when the subject of oil-for-the-war was mentioned, probably unintentionally, during one of Seeger's warm-ups, his appeal to the audience to yell "Hell, no, we won't go," met total silence. Nobody felt it necessary this far north of the border, apparently.

Seeger's somewhat hazy, well-intentioned liberalism, which seeped through his patter much more frequently than in his choice of songs, struck a minor discord. It would be nice to think, as once we did, that singing protest songs and attending peace marches and teach-ins

would end the war and cure a multitude of social ills.

Oh, Seeger could not be more correct when he tells us that it is the responsibility of The People to get together and change things, but throughout his songs and chatter, it was clear that he was not about to tell us what our opposition was, why it was, and how to accomplish our aims.

I strongly suspect that if he were asked in private, those questions would be answered, but to the upturned faces of his audience, set for a heart-warming evening of nostalgia, he was the old-time troubadour, the stimulant to many reminiscences, and one of the nicest, most honest performers around.

(If for no other reason, he gets my applause for his pre-war songs -- prefaced by a caution to the masculine guffaws in the crowd that he was SERIOUS. And he was.)

THEATRE 3 (Cont. from page 13)

theatre from the Public School Board.

Theatre 3 is offering an all-Canadian season this year, the only theatre in Western Canada to do so, and thus has three world premieres scheduled. The theatre didn't set out to make it an all-Canadian year, but after screening all the scripts that were available, the plays that were most liked and finally picked happened to be Canadian.

The season opens October 18, with the world premiere of *Invitation to a Beheading*, adapted by Canadian playwright James Osborne from the novel by Vladimir Nabokov. Directed by Mark Schoenberg, it is described as a "fascinating journey" as a fascinating surreal adventure into the mind of a man condemned to death for unspecified but chillingly familiar offences against an established totalitarian system. "It closes October 29. Following is a children's Christmas special *Alice in Wonderland*, by Lewis Carroll with variations by Theatre 3 and the Alberta Contemporary Dancers. Matinees will be offered at 1:00 and 4:00 for a week during the Christmas holidays.

Its third production will be a pair of one-act plays. *By the Sea* is written by James Osborne and directed by Ben Tarver and is a harsh biting story of man's inhumanity to man.

The second play, *The Gaudian*, was written by Mark Schoenberg and guest

directed by John Terfloth. This play is in the context of an encounter between a young man and a woman, examining self-deception and reality. The play will run from February 21 to March 4.

The fourth and closing production of the season is *Some Evening Sunshine* by Neil Freeman, a play based on four stories by humourist Stephen Leacock. Here eight actors will create some thirty of Leacock's more memorable characters in a collage of theatrical experience not unlike Dylan Thomas's *Under Milk Wood*.

Season tickets are now available at the Theatre 3 Box Office in Room 709, 9990 Jasper Avenue, phone 424-3488, or at the Box Office at McCauley Plaza.

Season prices are:

Series A... Fri. and Sat. \$12.50

Series B... Tues., Weds., Thurs., Sat., and Sun. matinees \$10.50

STUDENTS Series C... Fri. 7:00 and Sat. \$8.50

Series D... Tues., Weds., Thurs., Fri. 10:30 and matinees \$5.00

CURTAIN TIME

Friday: 7:00 am 10:00 PM
Saturday and Sunday: 2:00 PM

All other performances: 8:30
There are no performances on Mondays.

Wishbone Ash : 'in blatant energy'

Wishbone Ash (Decca DL 75249) *Pilgrimage* -- WISHBONE ASH (Decca DL 75295) *Argus* -- WISHBONE ASH (Decca DL 7-5347)

In England's *Melody Maker* Wishbone Ash were voted the most promising band of the year and deservedly so.

The focal point of the group is the two lead guitarists, Ted Turner and Andy Powell. Though individually neither is a Green or an Allmann, coupled with each other they are a most stunning combination. They are neither flashy nor acrobatic but their intelligent sense of chord

structure and fluidity, plus their almost telepathic knowledge of interplay more than compensates.

Most of the songs on the LPs are elongated instrumentations and/or vehicles for extended breaks. "Phoenix", from "Wishbone Ash" is a monster of an example. They commence slow and controlled before steam-rolling into a frantic Who-like pace. The songs abound in lovely melodies backed by strong instrumental underlays provided by Steve Upton on drums and Martin Turner on bass.

Though all three albums more than abound in blatant

energy none are without their weak moments.... that is the vocals.

The voices are neither irritating nor harsh but merely too lifeless and controlled.

If they would just kick a bit of exuberance into their vocals and display a stage presentation as fulfilling and delicious as their recorded sound, that is more than enough reason to see Wishbone Ash live at the Kinsmen Field House Oct. 21. Tickets are \$4.50 at the ticketorium at the Boardwalk.

by Lawrence Wilkie



ONE SHOW ONLY

KINSMEN FIELD HOUSE
EDMONTON, ALBERTA

SATURDAY, OCTOBER 21st, 1972
8:00 P.M.

TICKETS AVAILABLE AT 'THE TICKETORIUM'
EDMONTON: ON THE BOARDWALK

ADVANCE \$4.50 - AT DOOR \$6.00

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STUDENT SPECIAL
tickets \$3.50 at SUB
masters of the twin lead

